

SCREENLAND

NOVEMBER, 1925

PRICE 25 CENTS



Vol 12 no 1



GLORIA SWANSON, Colorgraph by Paul Hesse

DON Q's WHIP--FREE

Little things of large importance from the William Fox studio

PN 1993

.S 35



Earle Foxe
as
Van Bibber



Hallam Cooley
as
Warren, the Groom
Kathryn Perry
as
Helen, the Bride



Every
O. Henry
Story
has an
O. Henry
Girl.

The Sun
Never Sets
on the
FOX NEWS
Cameraman



Eight Expeditions
are in far lands
seeking FOX VARIETIES



IT OFTEN happens in the theatre that the long picture on the program has failed to please you, yet you are delighted with one or several of the "short subjects" that complete the bill. WILLIAM FOX has given the greatest care to these little "Gems of the Picture Program."

Van Bibber Comedies

Richard Harding Davis wrote the celebrated Van Bibber stories from which is made the series of short "society comedies" in which Earle Foxe has won just renown. Van Bibber Comedies have been ruling favorites in high-class theatres for the last two seasons.

Married Life of Helen and Warren

The stories by Mabel Herbert Urner published in the newspapers for fifteen years under this title have now been secured by Fox—a new treat for lovers of the little good things of the screen. Kathryn Perry and Hallam Cooley play *Helen* and *Warren* respectively throughout the series.

O. Henry Stories

You will see them live and move on the screen—those entertaining characters created by America's greatest short story genius, O. Henry. William Fox has made a series of new comedy dramas from these "Gems of Fiction." Never before screened—these little masterpieces visualize for theatre patrons stories and characters long beloved in thousands of American homes.

Imperial Comedies

The old "slap-stick" comedies are things of the past—so far as Fox is concerned! No custard pie or glue-pot messiness mars the entertainment that ceaselessly rolls through these, the cleanest, cleverest and most zestful comedies of this kind. Pretty girls galore, real plots, many clever animal actors—and brains used in the mixing!

Fox News

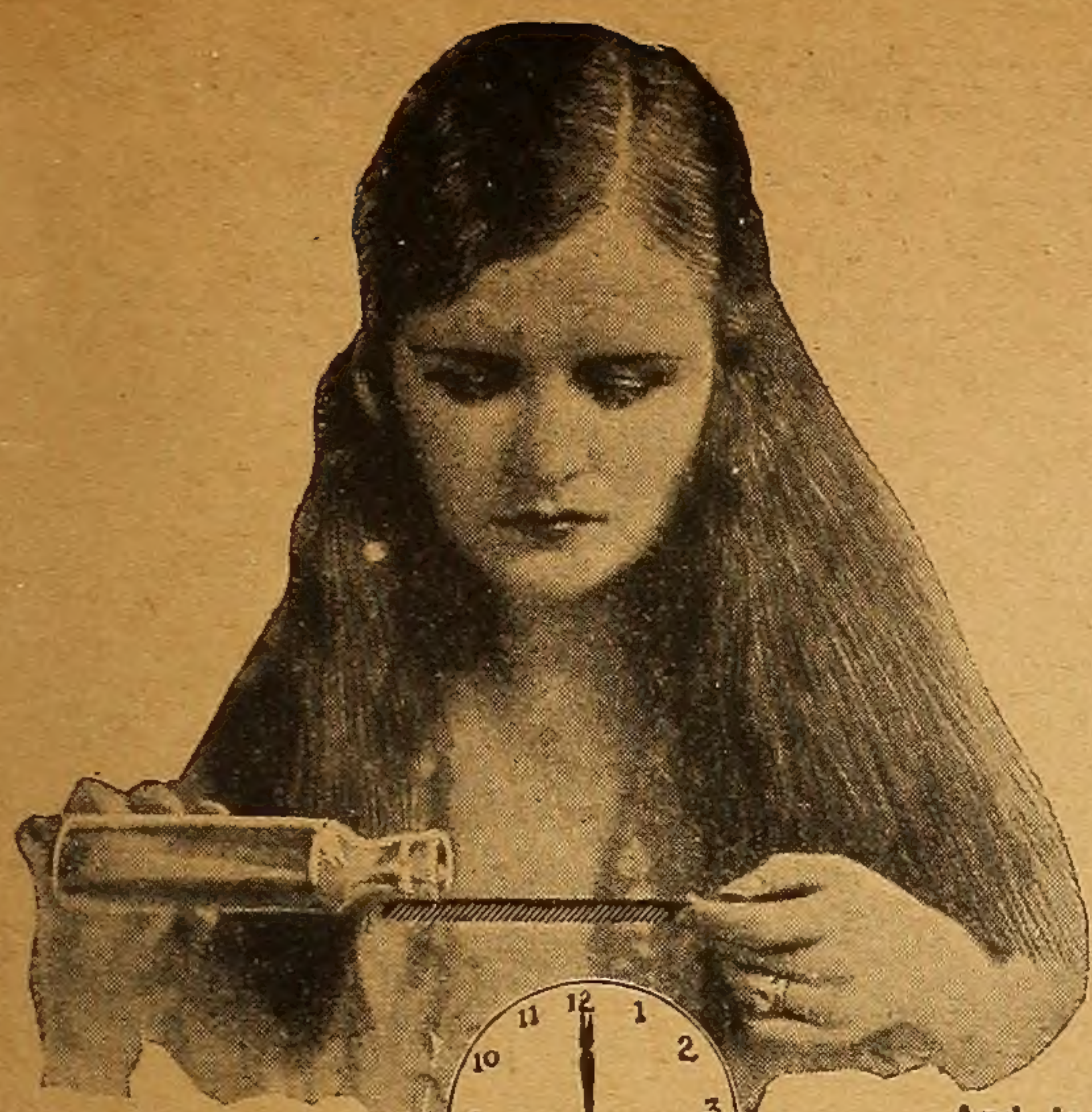
A vivid, stirring, gripping presentation of the great events of the world unfolded before your eyes. The scenes of today that will be the history of tomorrow, caught by the all-seeing eye of the camera, brought to you with speed, sincerity and truth—and a wonderful feeling for the human angle!

Fox Varieties

New, novel, charming and beautiful bits of romance from the far places of the world. Pictures that push back the walls of the theatres and take you through the lands you dream of seeing—that give you the feeling of far and brave adventures of your own.

They add spice to your
favorite entertainment

Fox Film Corporation



2792
4757

Just a few drops combed into the hair and almost immediately you can see "listless locks" begin to take on new life, new lustre, and new silky sheen.

And in 20 minutes your mirror shows you a new head of hair—marcelled and curled as you like it best; with a natural wave that no artificial beauty-parlor process could possibly duplicate.

Marvelous New Spanish Liquid

Makes any hair beautifully curly in 20 minutes

The Spanish Beggar's Priceless Gift

By Winnifred Ralston

FROM the day we started to school, Charity Winthrop and I were called the touseled-hair twins.

Our mothers despaired of us. Our hair simply wouldn't behave.

As we grew older the hated name still clung to us. It followed us through the grades and into boarding school. Then Charity's family moved to Spain and I didn't see her again until last New Year's eve.

A party of us had gone to the Drake Hotel for dinner that night. As usual I was terribly embarrassed and ashamed of my hair.

Horribly self-conscious I was sitting at the table, scarcely touching my food, wishing I were home. It seemed that everyone had wonderful, lustrous, curly hair but me and I felt they were all laughing, or, worse, pitying me behind my back.

My eyes strayed to the dance floor and there I saw a beautiful girl dancing with Tom Harvey. Her eye caught mine and to my surprise she smiled and started toward me.

About this girl's face was a halo of golden curls. I think she had the most beautiful hair I ever saw. My face must have turned scarlet as I compared it mentally with my own straggly, ugly mop.

Of course you have guessed her identity—Charity Winthrop who once had dull straight hair like mine.

I had been five long years since I had seen her. But I simply couldn't wait. I called out—"Charity Winthrop—tell me—what miracle has happened to your hair?" She smiled and said mysteriously, "Come to my room and I will tell you the whole story."

Charity tells of the beggar's gift

"Our house in Madrid faced a little, old plaza where I often strolled after my siesta.

"Miguel, the beggar, always occupied the end bench of the south end of the plaza. I always dropped a few centavos in his hat when I passed and he soon grew to know me.

"The day before I left Madrid I stopped to bid him goodbye and pressed a gold coin in his palm."

"Hija mia," he said, "You have been very kind to an old man. Digamelo (tell me) senorita, what is your heart most desires?"

"I laughed at the idea, then said jokingly, 'Miguel, my hair is straight and dull. I would have it lustrous and curly.'

"Oigame, senorita," he said—"Many years ago—a Castilian prince was wedded to a Moorish beauty. Her hair was black as a raven's wing and straight as an arrow. Like you, this lady wanted los pelos rizos (curly hair). Her husband offered thousands of pesos to the man who would fulfill her wish. The prize fell to Pedro, the Droguero. Out of the roots and herbs he brewed a potion that converted the princess' straight, unruly hair into a glorious mass of ringlet curls.

"Pedro, son of the son of Pedro, has that secret today. Years ago I did him a great service. Here you will find him, go to him and tell your wish."

"I called a coche and gave the driver the address Miguel had given me.

At the door of the apothecary shop, a funny old hawk-nosed Spaniard met me. I stammered out my explanation. When I finished, he bowed and vanished into his store. Presently he returned and handed me a bottle.

"Terribly excited—I could hardly wait until I reached home. When I was in my room alone, I took down my hair and applied the liquid as directed. In twenty minutes, not one second more, the transformation, which you have noted, had taken place.

"Come, Winnifred—apply it to your own hair and see what it can do for you."

Twenty minutes later, as I looked into Charity's mirror I could hardly believe my eyes. The impossible had happened. My dull straight hair had wound itself into curling tendrils. My head was a mass of ringlets and waves. It shone with a lustre it never had before.

You can imagine the amazement of the others in the party when I returned to the ballroom. Everybody noticed the change. Never did I have such a glorious night. I was popular. Men clustered about me. I had never been so happy.

The next morning when I awoke, I hardly dared look in my mirror, fearing it had all been a dream. But it was true—gloriously true. My hair was curly and beautiful.

For a long time I kept the secret to myself, but I felt that all women should be given this remarkable beauty aid. So it has been made available

through the Century Chemists. They have agreed to act as distributors under a most liberal trial offer which makes this new found beauty secret available to all women, regardless of their financial status.

Now the golden opportunity is yours. You no longer have to spend large sums of money in beauty shops, or endanger your hair by "permanent waves," for this remarkable Spanish Curling Fluid, called "Wave-Sta" will bring you beautifully curly hair in 20 minutes. One application will keep your hair beautiful a week or more.

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Under the terms of special trial offer you do not have to send any money in advance. Simply sign and mail the coupon. Then when the postman brings this remarkable beauty aid, just pay him \$1.97, plus a few cents postage, and your hair worries are ended forever.

This offer may not be repeated. Remember, we take all the risk. If "Wave-Sta" doesn't make your hair beautifully curly, give it new life, new lustre, new silky sheen, all you have to do is notify us and your money will be returned in full. Have you ever heard of a fairer offer?

FREE—With each order for "Wave-Sta" we will include, absolutely free, a complete set of curlers. These will enable you to get an even better effect with this marvelous curling liquid.

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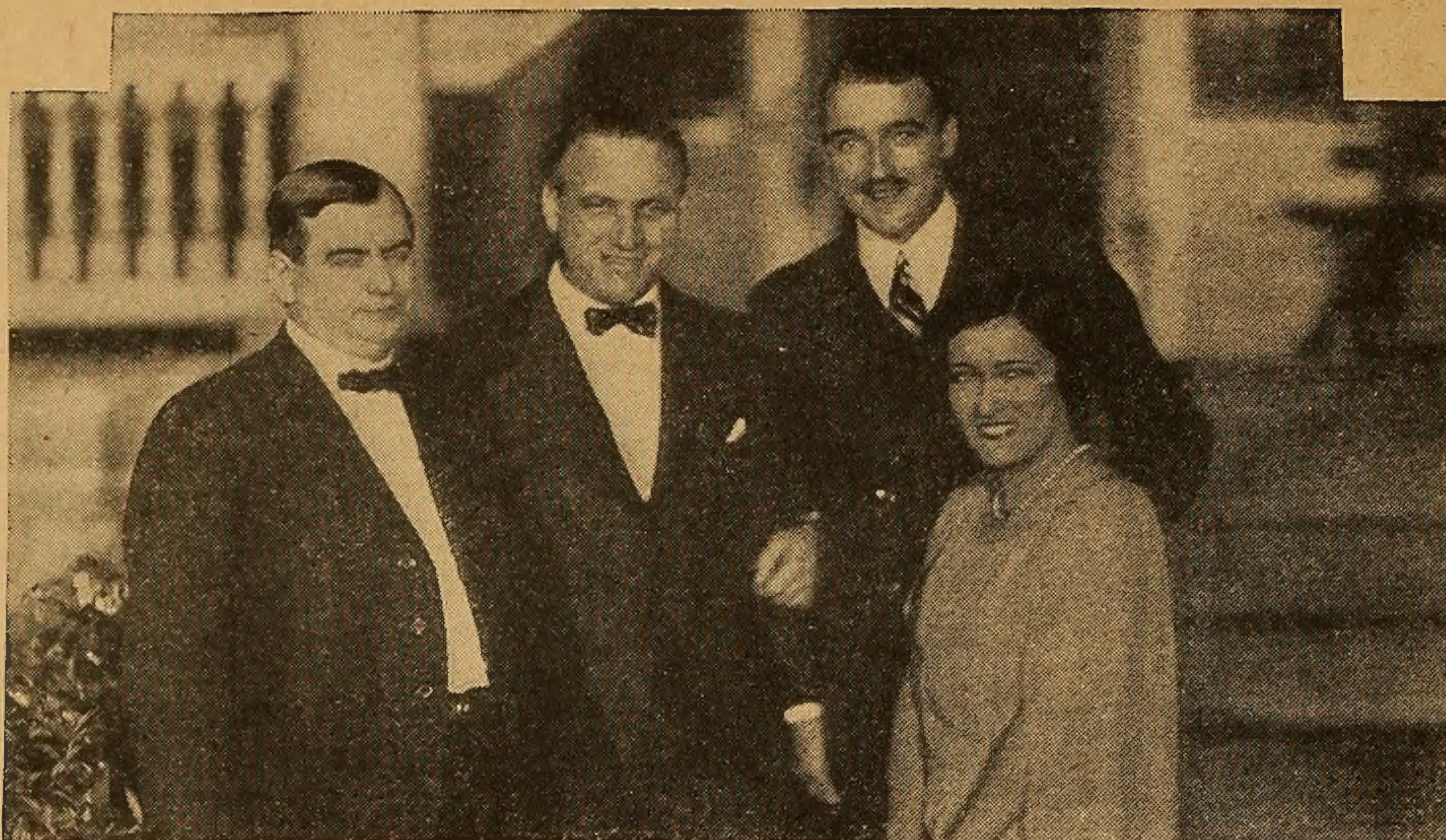
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Gentlemen: Please send me, in plain wrapper, by insured parcel post, a full sized bottle of "Wave-Sta" (Spanish Curling Fluid) and a free set of special curlers. I will pay postman the special trial price of \$1.97, plus few cents postage, on delivery, with the understanding that if, after a 5-day trial, I am not perfectly delighted with this magic curling liquid, I may return the unused contents in the bottle and you will immediately return my money in full.

Name.....
Address.....

Note: If you are apt to be out when the postman calls, you may enclose \$2 and "Wave-Sta" will be sent to you postpaid.

SCREENLAND is published on the 10th of the month preceding date of issue. . . .



“Gloria Swanson was entertained while on location by Governor Howard M. Gore of West Virginia. Allan Dwan, director, and Marquis de la Falaise are just background for the girl on the cover.”

SCREENLAND

November, 1925

“The Spirit of the Movies”

VOL. XII, No. 1

Eliot Keen, Editor

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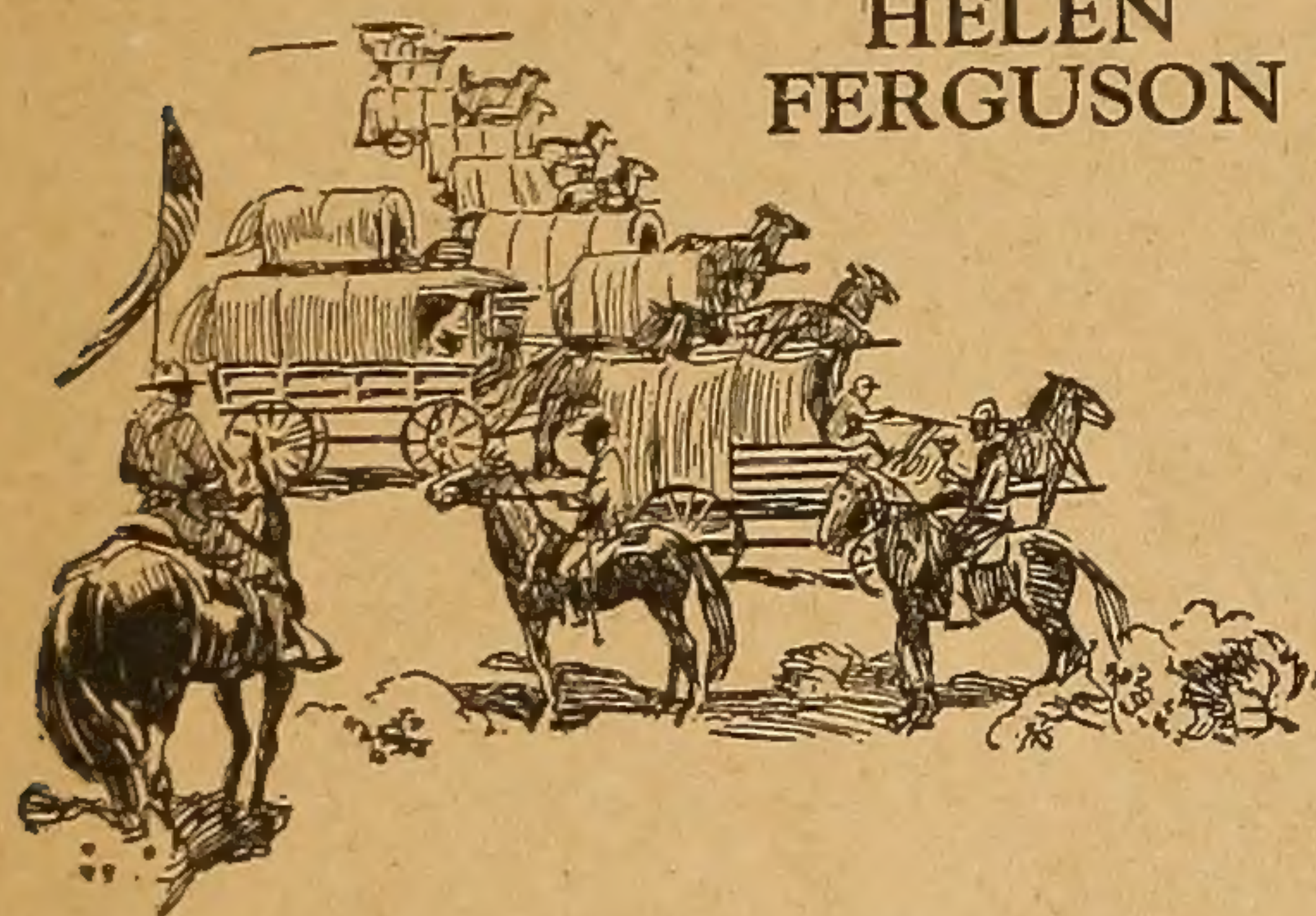
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ASK YOUR MOTION PICTURE THEATRE

SCREENLAND

An Answer Page of Information.
Address: Miss VEE DEE,
SCREENLAND, 236 W. 55th St.,
New York City.



Shannon Chrisman,
reading her book
of etiquette.

Max (W. Va.). Ann Pennington and her dimpled knees will grace Tom Mix's next picture. We knew that European trip would put ideas in li'l Tommy's head. 1401 Western Ave., Hollywood, is Ann's temporary address.

Charles Bush. Glad to hear from you again. Richard Talmadge is at F. B. O. Studios, Hollywood. Arthur Rosson was his director.

J. W. J. (Bermuda). You did not enclose stamped envelope for a reply; if you wish a direct answer you must do this.

Edythe G. Impey. Mae Marsh was the little sister in *The Birth of a Nation*. See reply to J. W. J. (Bermuda).

B. L. (Long Beach). No, Constance Bennett and Enid are not sisters. Constance is the daughter of Richard Bennett and Adrienne Morrison, both well known on the New York stage. She has two sisters, Barbara, a dancer, and a still younger one who is at school. Enid is an Australian and also has two sisters: Marjorie on the stage in Australia, and Katherine playing small parts with Metro-Goldwyn-Mayer. Ethel Grey Terry was born in Oakland, Cal., and educated in Boston. Commenced stage career with Belasco and her screen career with Famous. She is 5.6, weighs 130, and has brown hair, dark complexion and gray eyes.

Robert Smith and Norma Marie Nash. Tom Mix's address is care Fox Studios, 1401 Western Ave., Hollywood, so write him yourself, Bob, and I don't supply photographs of actors, actresses, or myself. What's this conspiracy of every one asking for my photo anyhow? I'll print it some day and surprise you.

Fannie Martin, Leo Parks and Ethel Kriz. So you want to be movie stars; well, I often feel that way myself when I hear the salaries they get.

Manuel Nevis. Richard Rowland is head of the First National Pictures, Inc., and his address is 383 Madison Ave., N. Y.

"Impacint Fan Anna," M. B. L., Ward M. P. K. of Chicago, and Carol K. My readers are certainly putting DuChien on

the map. Every mail brings a dozen enquiries for the name of the actress born in this place. What's the idea—solving a cross-word puzzle? Barbara Bedford seems to be the best-known actress from there. And my gosh, Anna, don't call Rod LaRocque a newcomer; he's the well-known Cecil de Mille star.

D. M. (Winona). Winnipeg, Canada, is Claire Adams' home town. Claire is in her early twenties and weighs 115. Constance Bennett is from New York; blond, blue eyes, plump and pleasing and a girl we are going to hear more of!

Robert Conklin. Find out the companies producing the type of scenario you are writing and send along your script to them.

Rose Macree. The blonde actress you mention commenced her stage career in *Everywoman* and also at one time played the title rôle in *The Quaker Girl*. I remember going to *The Quaker Girl* as a birthday treat when I was just a youngster and as I am no longer a blushing ingenue, that wasn't ten or even fifteen years ago, but good luck to her if she can come back. Yes, I saw the photo you mention; apparently calories have played a part since then.

Melvina Sweet. Address Blanche Sweet care of First National Pictures, 383 Madison Ave., N. Y. Blanche is a blonde with blue eyes.

Chickie Boots. See answer to Robert Conklin. Address Mae Murray at the Metro-Goldwyn-Mayer Studios, Culver City, and Douglas Fairbanks at the Fairbanks Studios, Hollywood. William S. Hart is very much alive and his address is United Artists Studios, Hollywood.

H. Klimaszewski. Thanks for all the nice things you say about us; of course I agree with you. I hate to prophesy regarding *Ben Hur*—I might "jonah" it—but rumor has it that this picture will see the light of day around Christmas. A little gift to the believers. When it is due in Detroit I dare not even think.

Jacqueline. Your eyes deceived you all right; Shirley Mason is no relation to Anna Q. Nilsson. Shirley was born in Brooklyn

901. That is Irene Rich's real name; not thirty-five. Colleen Moore, whose name is Kathleen Morrison McCormack, born August 19, 1902. Ronald Colman is married to an Englishwoman named Thelma Raye, and if my eyes deceive me not I recollect seeing Miss Raye on the stage in Australia about eight years ago. Address Aileen Pringle care Metro-Goldwyn, Culver City, Cal. Not married at the moment. Alberta Vaughn's engagement was broadcasted; she arrived on this planet in 1906. Address her at the F. B. O. Studios, 780 Gower Street, Hollywood. I'm still not discouraged; so bring on your questions, Jackie.

Helene L. Darling. Shirley Mason has two sisters, Viola Dana and Edna Flugrath. Pola Negri was born in 1897, Gloria Swanson the same year. Bebe Daniels' birthday was January, 1901; Barbara La Marr is 24, and Anna Q. Nilsson is in her thirties.

Emmett N. Oh Em, you embarrass me. Priscilla Dean is a brunette—hair and eyes brown. Dorothy Phillips has chestnut colored hair and gray eyes. Was married to the late Alan Holubar and has one child, a girl.

William Brieloff. Read down these columns and you will see the addresses of the stars from time to time; if there are any others you want let me know.

Maude Hallum. Hoot Gibson, Universal Studios, Culver City, and Pola Negri, Richard Dix, Ricardo Cortez, and Bebe Daniels are all at the Lasky Studios, Vine Street, Hollywood. Gloria Swanson is at the Paramount Studios, Astoria, Long Island, New York. Mary Pickford, 7100 Santa Monica Blvd.; Rudolph Valentino, United Artists Studio, Hollywood; Jack Hoxie, Universal Studios, Culver City; Constance Talmadge and Corinne Griffith, both at United Studios, Hollywood; Patsy Ruth Miller works for Warner Bros., 5842 Sunset Blvd., Hollywood; and Fred Thomson is an F. B. O. player, The Studios, 780 Gower Street, Hollywood. Antonio Moreno is at present in Europe, address unknown.

Miss Inquisitive. Pola Negri was born in Poland twenty-eight years ago. She was educated there and commenced her career as a dancer with the Imperial Russian Ballet. The first picture to bring her to the notice of the American public was "Passion," originally titled "DuBarry." Brought to this country by Famous Players she has been seen in their pictures exclusively. Married and divorced; no children. Latest picture "Crossroads of the World." So you want Pola to win the popularity contest, eh? Barbara Bedford is in her early twenties; she played in "Trailing Shadows" prior to "The Talkers." Her next picture will be "Joseph Greer and His Daughter." Yes, married. Laska Winters is comparatively a newcomer in pictures and very little known about her. Florence Vidor was born in 1895; Alma Rubens is about 28. Miss Rubens has been married once and is now engaged to Ricardo Cortez. Lewis Stone is an American and a graduate of the Barnard Military Academy. That is his real name and he is also a real honest-to-goodness Major. A splendid actor, isn't he?

Helene L. Darling. Viola Dana, Shirley Mason and Edna Flugrath are sisters. Gloria Swanson and Pola Negri are both twenty-eight. Bebe Daniels was born in 1901; Barbara LaMarr is twenty-four; Anna Q. Nilsson in early thirties.

(Continued on page 68)

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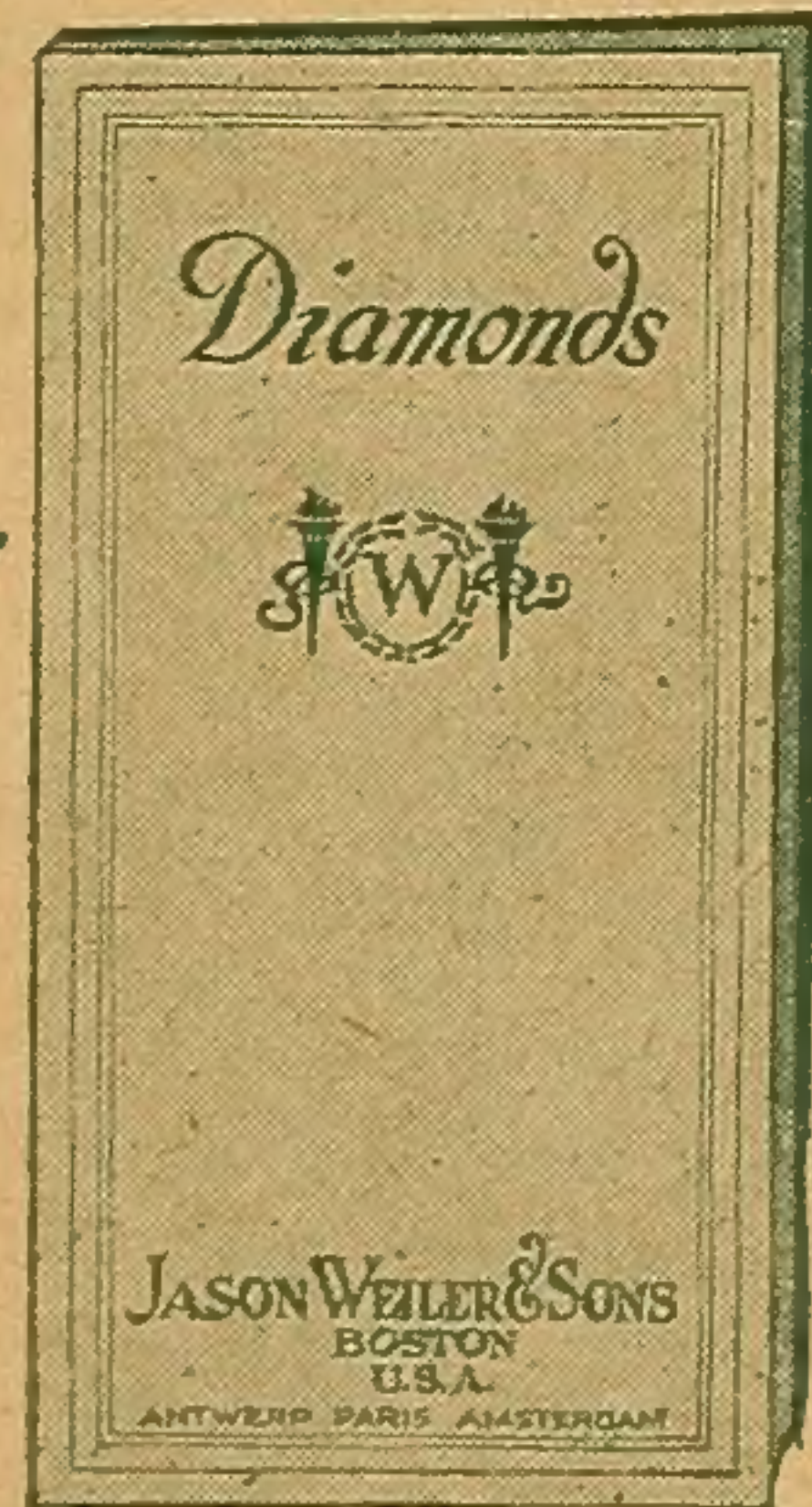
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Clara Bow playing hookey with her favorite hookey-hound.

Now that Coney Island is closed for the season, filmdom's aristocracy will have to look around for another place to have fun in. No, Clarabelle—we're not kidding you. It's one of the favorite playgrounds for screen folks in the east. Why, Charlie himself rode on the chutes three times before he could be dragged away. Pola Negri had a grand time there. Marion Davies visits several times a week when she's in town, and once she brought Elinor Glyn along. Before Bebe Daniels bade Manhattan a fond farewell for Hollywood, she was observed cutting up something scandalous on the merry-go-round. * * *

LARRY GRAY seems to have made a hit in New York. He's the young man, if you recall, who was yanked out of the production ranks to become an extra and finally an actor. After his success in *Are Parents People?* he was called east to be Gloria's new leading man. And the last time we saw him he was getting along fine. In fact, young Mr. Gray himself was hardly visible for the mob of young women surrounding him. One of them was a famous stage star and it looked as if she believes Larry is a little bit of all right. Anyway, he's unspoiled so far, and his cheerful brown face is a welcome sight among so many bored white ones. * * *

THE legends which spring up around a studio are many and varied. But it remained for Gloria Swanson's smashing success to give birth to the newest and the strangest. It seems—according, probably, to somebody or other who has never married a Marquis or made a million a year—that Gloria is trundled from dressing-room to set in a wheeled chair saving her the trouble of setting dainty foot upon sordid studio floor.

Somehow, though, when we see Gloria romping around the set with "Hank," her husband; or raving about her baby's latest bright saying, we can't swallow that one. By the way, Famous Players is to be her film home for the future as it has been for the past. Just before she left for Virginia on location for *Stage-Struck*, she entertained a party of Duchesses and Lords and things like that "on the lot"—all of which didn't hurt the feelings of the lot any.

PERHAPS there has never been a more popular company than First National and Sam Rork got together to make *Clothes Make the Pirate*. Leon Errol is the star, and if he becomes anywhere near as popular among screen people as he is among his co-workers on the stage he will be a riot. Then there are the James Rennies—she's Dorothy Gish in public—two of the most sought-after members of our younger set. Not to mention Nita Naldi, one of filmdom's champion wise-crackers and fun-makers. So of course, they gave a party. It was 'way up at the studios which used to be the Cosmopolitan, where Marion Davies made her pictures. A good time was had by all—the company saw to that. * * *

JAMES RENNIE was injured while making this picture. But he isn't talking about it much, because the injury wasn't inflicted during a screen battle or anything romantic like that. Mr. Rennie was hit on the head by one of the signs which the third assistant director holds before the camera when a scene is finished so the cameraman can shoot it and identify the scene. Mrs. Rennie was worried for fear it would swell, but it didn't—the bump on Jim's head, we mean.

That devoted couple will soon be separated, if present plans are carried out. Dorothy is to go to England to make *Nell Gwynne*, and won't she be great as that red-headed hoyden? James would go along except that he has a contract to stay in New York as long as he is in demand as the star of the stage play, *Spring Fever*. Right now it looks as if Mr. Rennie will be in demand for a long, long time. * * *

DOROTHY SEBASTIAN came back to New York the other day and while Dorothy herself hasn't changed, her job certainly has. When she left she was just a beauty from the "Scandals" seeking fame in the movies. She returns to be starred by Robert Kane. And she remains as exuberant and as humorous as when she started out. Shows she has the makings of a star, doesn't it? * * *

BLANCHE SWEET was delighted to be visiting New York again after her long absence; but after she had been here a week she was heard to remark that a studio is a studio anywhere, and she might as well

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Write Mrs. La Nore for packet of Sem-pray Youth Aids.

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Just Say SEM-PRAY

have stayed in California for all she has seen of Fifth Avenue and Broadway. She came to play with Ben Lyon in *The New Commandment*. But before she left she managed to dash to see Blanche Yurka in *The Sea Woman*, which Blanche made for the movies.

* * *

MISS SWEET—or to call her by her correct name, Mrs. Neilan—is a hearty advocate of American clothes for American girls. When she was abroad she bought dozens of dresses from the fashionable French modistes and came back prepared proudly to display them to her friends. But she found to her dismay that the frocks she had spent hundreds for might be purchased at any one of a row of New York shops for a mere song. Naturally, Blanche didn't feel much like singing.

* * *

HIS friends are still kidding Dick Barthelmess about his camping trip. Dick and Bill Powell decided, as they had finished their work in *The Beautiful City*, that they had earned a vacation and that Indian summer was just the time to take it. So they stocked up on provisions, blankets, a radio, and a good many other things they had heard were important, and landed on a small island somewhere in the Sound. They told their boatman not to call for them until late the next day—and prepared to "rough it." Before they had been there very long they discovered they had neglected to bring most of the things they really needed—such as mosquito netting and things like that. A fog descended with the mosquitoes; and to make matters worse, the tide began to rise. It rose and rose until the intrepid adventurers began to wonder if they were appearing in a motion picture serial. When the boat came back for them—at dusk the next day—they were still alive, but equally determined to do their roughing at the Ritz in Atlantic City in the future.

* * *

GLORIA GOULD is now a full-fledged motion picture theatre director. She is the presiding genius of the new and intimate Embassy which opened its doors on Broadway with *The Merry Widow*. Miss Gould, who is Mrs. Henry Bishop in private life, is tiny and cunning enough, with her black bobbed hair and big eyes, to be in the movies instead of merely presenting them; but she's very well satisfied with her job. She entertained at a garden party before the opening and charmed every one with her sincerity and evident desire to make good. There's always room for one more Gloria!

At the premier, the little impresario wore a black satin costume gown, very long and with bouffant skirt—she looked like a Velasquez come to life. She's only twenty, and the mother of a baby girl. She has naively remarked, so they say, that she wishes to be known for her efforts in directing the theatre rather than as a Gould. But it is as Gloria Gould that she presides at the Embassy, just the same. The new house seats only six hundred so it can be called exclusive without fear of contradiction. The first-night audience included Edna Murphy and George Hackathorne—yes, together; Betty Jewel, Dagmar Godowsky, and others; while standing at the back of the theatre peeking over the heads surrounding him was a little, quiet man named Adolph Zukor. He couldn't get a seat.

THE Warner Brothers just had to have a Broadway theatre in which to show their stuff, so they bought the Piccadilly as readily and as easily as you or I would buy a new hat. And of course they gave a luncheon to celebrate the event. But it was a nice luncheon, at that. There was a jazz band and the Charleston was performed by professionals. What more could any one ask—except, maybe, that John Barrymore had come from Hollywood for the occasion?

* * *

MONTA BELL is busy directing *Menjou* in *The King on Main Street* and some one who should know says that when Monta was trying to convince the producers that he would make a good director it was this same King that he particularly wanted to make. He couldn't convince 'em then, but it's no effort now.

* * *

JOHN ROBERTSON and his wife, Josephine Lovett, who writes the Robertson scenarios, went to Europe to make scenes for *Queen Calafia*, the Ibanez novel which Robertson will film. It will be the first time he has left the Barthelmess company for several years. Dick was down to see them off. Nita Naldi, according to report, will soon go abroad to play the Queen.

* * *

NILES WELCH was in a hotel the other day when two girls of the flapper variety stared at him, whispered together, and finally came up. "Pardon me," said one, blushing furiously, "are—are you Niles Welch, the movie actor?"

Niles has a sense of humor. "Why, no," he replied.

"There, Marie," said the girl triumphantly to her companion, "I told you so!"

Niles Welch wears glasses except when he is facing the camera. He looks more like a successful business man than a movie hero. And he's just as well pleased.

* * *

IT would seem that one way to get a job in pictures would be to call a director "uncle." But as it happens, it doesn't always work, even when family ties entitle you to the distinction.

Juliet Brenon is a beautiful brunette who has won distinction on the stage. But she wanted to win more in pictures. So she said, "Uncle Bert, I want a job in the movies. Let me play an extra in one of your pictures and work up."

Uncle Bert frowned. He didn't want her to do extra work and he didn't want to be accused of favoritism by giving her a part. So Juliet took matters into her own slim hands. She got her own extra jobs and made good. She went to Herbert Brenon again. This time he listened. Her screen tests looked great. But she had to go about getting a job in the regular way before she was finally cast in the important part of the broken-down mother in *The Street of Forgotten Men*. She played it so well she won praise from everybody—even her critical uncle. And he felt he could conscientiously engage her for his next picture, *A Kiss for Cinderella*. Strangely enough, though off the screen the smartest and gayest of girls, Juliet has so far drawn sobby mother rôles. But she cries very well.

Now that she's on the eve of "arriving," she says she might have arrived sooner if she hadn't had the handicap of being a famous director's niece!

WHEN THE MOVIES WERE YOUNG

By LINDA GRIFFITH

HOW you would enjoy sitting down for an evening, or for more than one, to listen to Mrs. D. W. Griffith talk of the early days of the old Biograph Company on 14th Street! And as she talked of the years between that and the production of "THE BIRTH OF A NATION" you might be turning over her fine collection of photographs, finding unfamiliar pictures of stars you have known—Mack Sennett, Mary Pickford before her curls became a feature; Mabel Normand, Dorothy Gish, and many more.

This is what is given you, with the privilege of enjoying it as often as you like, and of sharing it with as many friends as you like, in the book

When the Movies Were Young

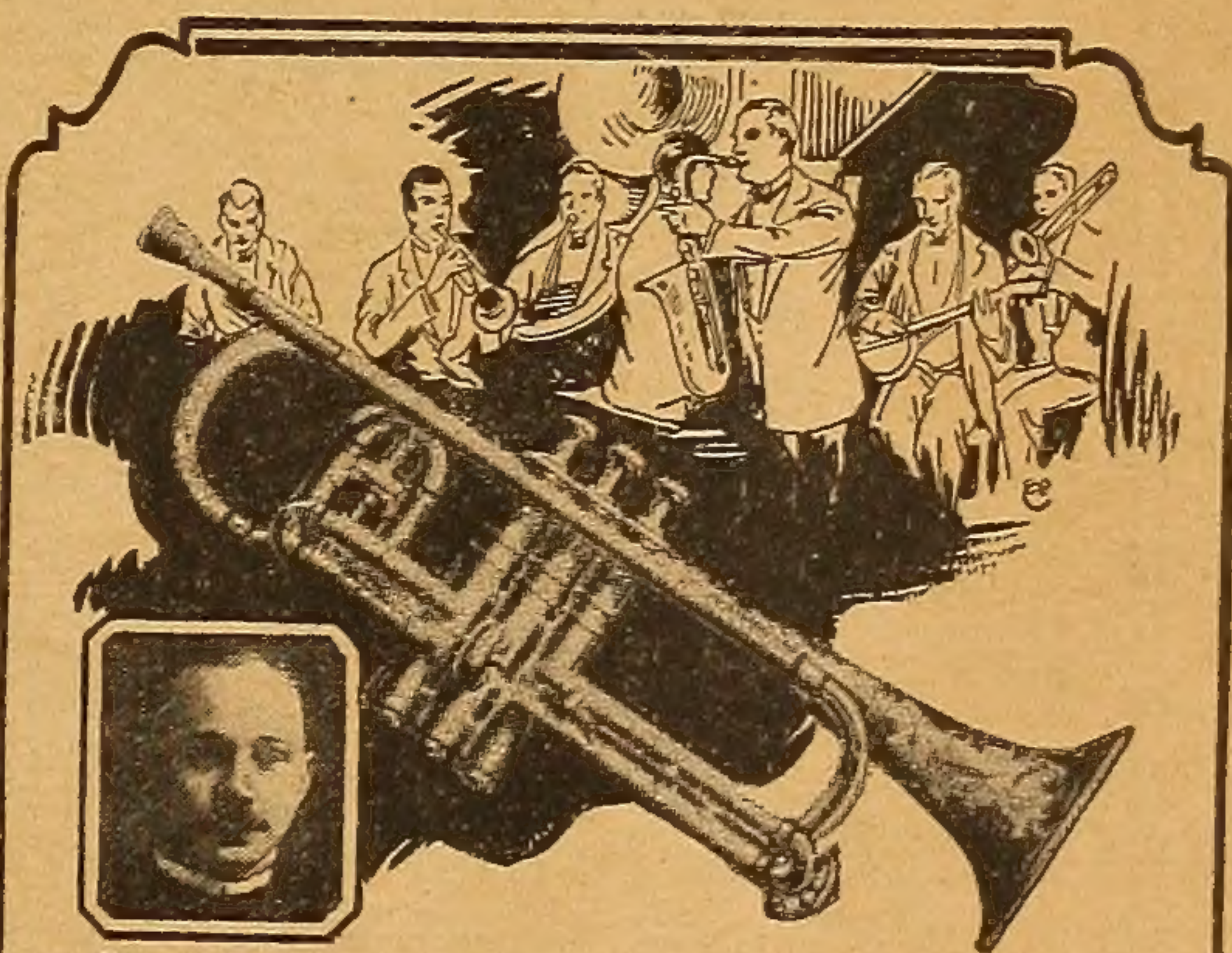
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DROWSY with love and smouldering with desire, her haunting eyes ruled gay Vienna and caused brave hearts to beat faster beneath tight tunics. Then came Prince Danilo—foot-loose and fancy-free to meet his fate. . . All New York is crowding to see this world-famous picture of love and life in Vienna's realm of romance, gladly paying two dollars a seat for the privilege.

You may see it at your favorite theatre at popular prices—do not let the opportunity pass!

Von Stroheim and Benjamin Glazer made the adaptation and scenario from the famous dramatic operetta of Franz Lehar, Victor Leon and Leo Stein, as produced on the stage by Henry W. Savage.

"More Stars Than There Are in Heaven"

A Metro-Goldwyn-Mayer Picture

SCREENLAND

HONOR PAGE

November
1925

“Well done, Vilma Banky” — or, as her own Hungarians would say—

“Egen yo von.”

A few months ago Vilma arrived and politely, smilingly, refused interviews, for she knew of a better way to introduce herself to her new public. So she “did her stuff” and her first film has captured the citadel of screen success.

“Egen yo von, Vilma!”



“Ronald Colman and Vilma Banky in ‘The Dark Angel.’”

“Rudolph Valentino has selected Vilma Banky for his leading woman for ‘The Eagle.’”



THE MEN WHO MAKE THE MOVIES

JOHN FORD

A director who fears neither cabbages, kings, nor iron horses

Lucky Breaks on BROADWAY

The motion pictures are entering the John Gilbert era. The wave of popularity which began to surge about this fine actor when "The Wife of the Centaur" appeared has continued to rise since "The Merry Widow" opened and has carried him to the crest. Now "The Big Parade" with John Gilbert, regular American that he is as a Yank doughboy, is said to be better than all. This, say the critics, will cause a veritable tidal wave of approval to splash all over us, and John Gilbert will be the greatest actor on the screen.

Thus the critics; it is for you, Mr. Public, to decide.

The Pony Express galloped into the Rivoli and the Rialto, two of the Famous Players' Broadway theatres, and made good. But the lucky break of the film came to Wallace Beery, who, in a secondary part, gives a wonderful performance and steals the picture.

The Dark Angel is being talked of by every one and everywhere is being applauded, but the break in the picture which has put George Fitzmaurice among the envied is the marvelous representation of an enemy barrage. When you see this picture, as you will to see Vilma Banky, watch for this remarkable bit of direction.

SCREENLAND's Editorial Offices are just around the corner from the Capitol Theatre, so that we can bear witness that never has there been a box office line so long as the one that waited to see Norma Talmadge in *Graustark*. Incidentally, this film broke the Capitol record, taking in \$30,000.00 in the first two days.





Alice Terry

☞ Whose next picture, "MARE
NOSTRUM," is eagerly awaited.





A New Departure
in Magazine Ad-
vertising - - This eight
page insert illustrates
"Screenland's" proposed
Art and Advertising
Section to be inaugu-
rated with the February
1926 issue.

A Message to Advertisers and Advertising Agencies

SCREENLAND submits for your consideration its new departure in magazine advertising. Commencing with the February 1926 issue, we propose publishing, in connection with our present ninety-six pages a combined "Art and Advertising" Section, consisting of eight or more pages, seventy-pound coated stock, presenting each month a galaxy of famous screen stars printed from 150-screen plates; creating a new standard for high grade magazine advertising and editorial content.

In arranging this new and impressive pictorial feature, we have provided an opportunity for a limited number of advertisers to present their message in small or large copy

The eight specimen pages bound herein are intended to convey an idea of the contemplated finished product. The specimen advertisements are not to be construed as even an endorsement of the project; they are presented solely to illustrate the manner in which advertisers can tell their own story at \$2.00 a line under a guarantee of 150,000 A. B. C. audited circulation.

Available advertising space in Screenland's "Art and Advertising" Section is limited and the advertising forms of this special section for the February 1926 issue will close December 10th, 1925.

May we reserve small or large space for you?

SCREENLAND MAGAZINE


Publisher



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First National Pictures



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Aids to
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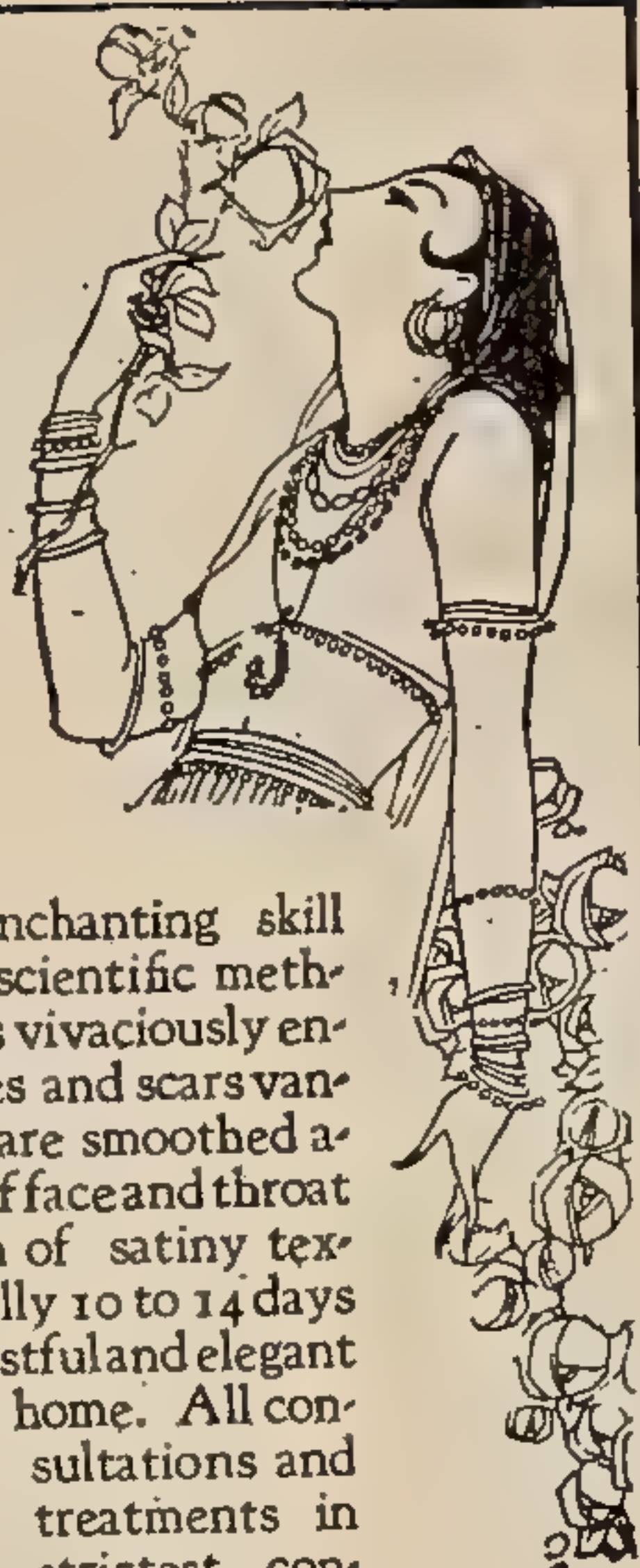
Fragrant with Parfum
Mary Garden

Your dealer has them in Rouge (there is no better), Face Powder, Lip Stick, Toilet Water, Talcum, Bath Powder, and new Extract bottles with frosted stoppers.

The face powder in a new round box with puff; compacts very thin, so attractive in their new attire.

Sole Distributor, Geo. Borgfeldt & Co., 111 E. 16th St., New York
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EVELYN PEIRCE
Metro-Goldwyn-Mayer

Johnston's CHOCOLATES

SUMMER or winter, springtime or fall, Johnston's is the accepted offering—it bears the stamp of social approval. . . For Johnston's is good taste. ¶ When you are considering a graceful gift, one that compliments the recipient as well as the sender, give Johnston's.

Johnston's is worthy of the sweetest lady in all the world.

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TRE-JUR'S NEW LOOSE FACE POWDER is the triumph in toilettries . . . a precious, perfect blend of supreme quality, exquisite softness and enchanting odeur. Its touch is delightfully friendly to the tone and texture of the skin—its use a pure joy to all women.

It solves forever the powder problem—"Which shall it be?" For its appeal is to the patrician, while its price is within the reach of all.

Tre-Jur Face Powder—a generously large supply in an alluringly lovely box—for 50c.

Do you know TRE-JUR COMPACTS, those beautiful little cases, packed so handily with finest quality cosmetics? If not—you must meet the Thinnest, The Purse Size Twin, The Triple—amazingly ingenious, amazingly valued, completely compact.

The Thinnest—champion of feather-weight compacts—costs \$1 for the

single and \$1.50 for the double. The Purse Size Twin, yielding powder and rouge in a case as lovely as a gem, is priced \$1. The Tre-Jur Triple, with lipstick, is \$1.25. Refills are always available.

Tre-Jur's Compacts and Tre-Jur's exquisite Powder, in your favorite shade, are sold at stores that value your patronage . . . or sent by mail from us.

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Famous Players-Lasky



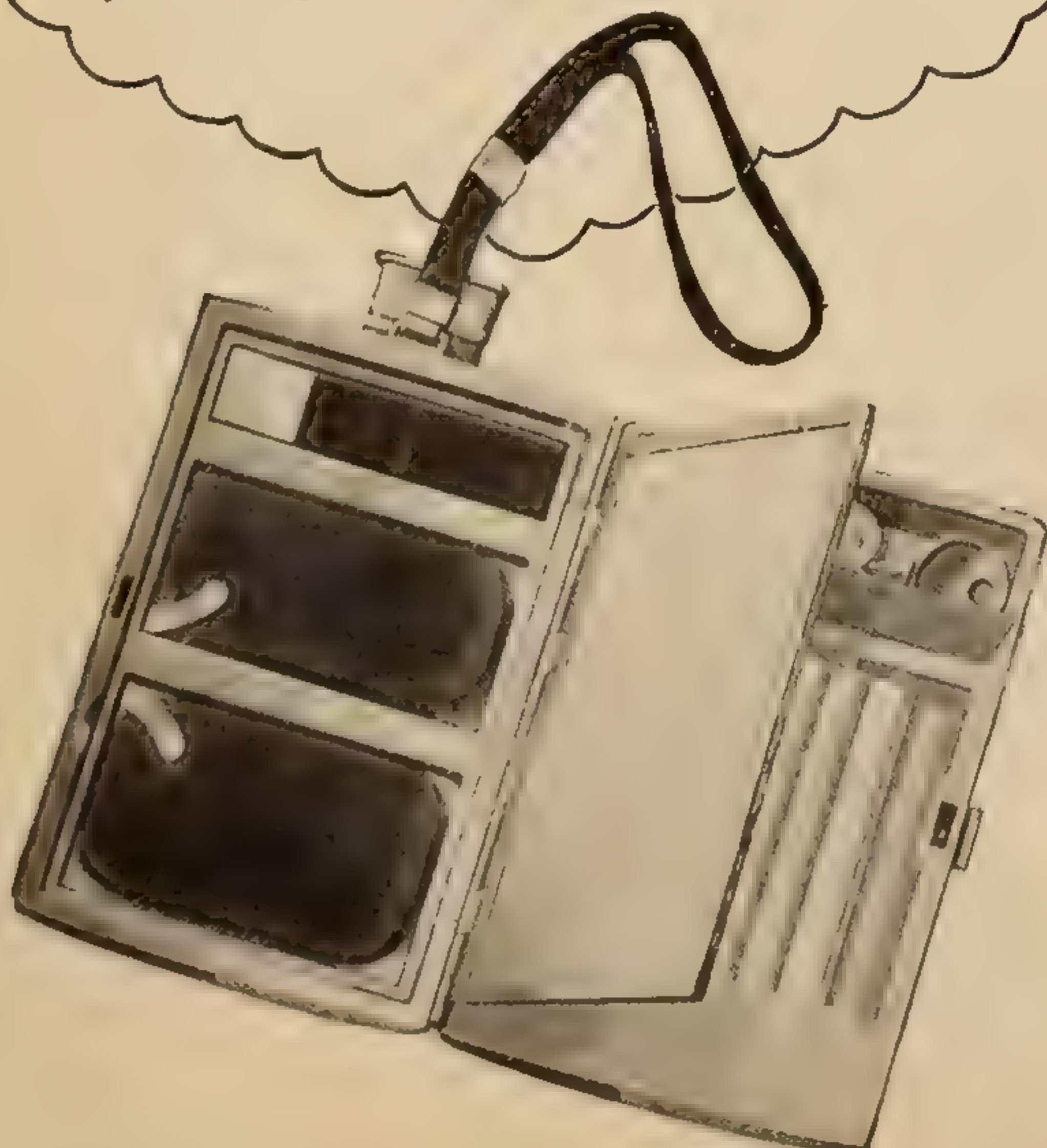
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*Specimen page of "Screenland's" proposed Art
 and Advertising Section.*



ELEANOR BOARDMAN
Metro-Goldwyn-Mayer



Photograph
by Witzel

Jacqueline Logan

☞ You will see "Jackie" in John
Ford's "THANK YOU."





The most beautiful "still" of the month.

"Meadows trim with daisies pied, shallow brooks, and rivers wide;
Towers and battlements it sees bosom'd high in tufted trees."

Ronald Colman and Alice Joyce in "*Stella Dallas*"



SCREENLAND'S EDITORIAL COMMENT

Put a Brace Under That Throne

*M*R. LASKY has arranged to put the new Atlantic City beauty winner on the screen as an American Venus. That is a good idea — for we all want to see her. But the real news is that she weighs 138 pounds. And such is the influence of the screen that all you great big beautiful dolls so popular once may now again expect the new frocks to be designed for you and the poets to sing of your charms.

We think, however, that for screen success the more important quality is a kindly, generous heart. The girl on our cover this month is one such.

SCREENLAND uses a very scientific form of color photography for its covers. The actresses who pose for these covers are reproduced by this process with their own individual color characteristics.

But, like all new inventions, the color plates are not always successful, the subject oftentimes having to pose for a dozen different plates, through hours that try the patience and wear the nerves. Could there be a better test for a kindly, generous nature?

We are glad to honor Gloria Swanson with a position on our cover, and it is also our pleasure to give credit to her for the time she spent at this work in the midst of her rush to finish "Stage Struck" before sailing for Europe.

. . . . If you would be successful, try kindness whether you be Junoesque or one of the pint sizes.



In native disguise Julie of the location movie troupe



By Gayne Dexter

EVEN if you've never seen Sands, you've probably seen the pictures he produces; although it's not likely that you've laughed, cried or thrilled over them, because Sands somehow loses his story in atmosphere, just as he loses himself beyond the earth's far bends for a year, then returns tanner and more taciturn than ever. East of Suez, South of Sahara into Africa's core, West of the Never-Never; the map's raw spots are Sands' meat. Give him a couple of players, a camera, transportation anywhere, and he'll bring back mountains, deserts, terrific sweeps of sea, as much location as will crowd a screen, but little that crowds your throat. A failure, you'd say. Just why is hard to understand. The man must throb with stories, bits of life, all picturesque and picture-stuff. Nevertheless he blinds his camera's eye to them. Purposely? Perhaps.

For the tenth time history repeated itself when he steered home from the Amazon. Brazil's glamor, its mystery, desolation, its primitive disorder pulsed through the film he unreeled; but as for characters, they were crushed small beneath tropical majesties. Dramatically they were dross.

Strangely, however, one woman remained unforgettable; An unknown girl rose, shone and disappeared. Who she was, and where he found her, Sands explained afterwards; but even lacking that explanation, the first impression revealed everything. She was a girl who had taken a fresh grip on life. Hope, faith, new reasons for continuing to exist.

Her passing was complete, absolute, as if all had been snatched away. She simply dropped out of the picture.

"We lost her," said Sands, talking almost to himself, but talking—which was unprecedented. "Like a diamond in the mud. . . . diamond in the mud." His voice trailed, then lifted a trifle, heedless of his little audience. He spoke from darkness. Certainly the projection-room was dim; but this drama emerged from the utter blackness of Brazil.

CAN you imagine (he related) a derelict one thousand miles up the Amazon River? Not a ship, but a great derelict city, Manaos, with phantoms of rubber boom-days wreathing its white spires, and a tiny street-car creeping along avenidas where carriages of Brazilian millionaires and their women from Paris or Vienna had come and gone. People still lived there; a throng of white, brown and black people bowed beneath the weight of sun. Royal palms hung limply in the gardens; they were weary of staring into a lost world.

A derelict city, with a derelict girl.

Our first night in Manaos I saw her at the *Cabaret Bizarre*, her face just one flicker among a hundred other faces all drifting in light and smoke that the punkahs eddied. She did not dance but occupied a table alone. By her bare shoulders she was a *cantina*; by the way her hair piled up, surmounted by an ornate comb, she was Brazilian. Pastel shades of green and yellow on her cheeks, deep blue crescents over her eyes, scarlet lips and nostrils—colors no man believes until he meets such a woman, and then he calls them the Devil's tints. They make a mask for fire; but her hopeless posture at that table held little fire. It had almost burned out.

The dying wick of her fascinated me, as though I watched a candle dwindle drip by drip into useless grease. Grease? That cabaret swam in it; the air reeking of stale perfumes tightened my lungs; laughter was weary, and drunken towards midnight when I departed. The next two nights I came again, however; and always the woman sat there, never dancing, just contemplating the gaudy, inescapable horizons of her existence.

The third night she was absent. A waiter shrugged when I enquired about her. He understood no English and I only enough Portuguese to indicate the table and ask "Where is she?" His shrug was a horrible vocabulary. Gone! Where? Who cared, when there were so many more beautiful *senoritas* to replace her?

Tomorrow I also would be

(Continued on page 84)

sought the camp of the old diamond hunter.



¶ A girl moved by with gliding native step, her body bare save for a loin cloth about her waist, and her skin — by the brief glimpse as she entered the house — neither white, nor black, but lightly brown.

Illustrated by
LORAN F. WILFORD

Charleston Crazy

¶ *The new dance has all of
Hollywood up in the air.*



THE girls and boys of the studios are temperamental, but since the Charleston came they have more difficulty than ever before in keeping both feet on the ground. It is as the poet has sung—

“Backward, Oh backward, Oh kick when you dance.”

They no longer think about putting the best foot forward; all they think about is putting the best kick backward. The man behind the gun had an easy time of it compared with the man behind a Hollywood Charleston dancer.

One director says that they used to kick something awful before, and now they kick somebody else behind.

The camera clicks in a jazz rhythm nowadays and the old gentleman who used to relieve the cares of selling butter and eggs with an evening dance is forced to the conclusion that at last he has found the pace that kills.

It was a grim battle while it lasted, but instead of finding that he could do the Charleston he has found that the Charleston has done him. And what has it done! Why knees that haven't bent since the Prince of Wales' visit have been getting

¶ *How sad it is to think
that Ann Pennington
was all right until this
new dance struck in —
now she doesn't know
twitch is twitch.*



©Sally O'Neil shakes
a wicked dog in
honor of the famous
southern city.



©Ann Pennington
shows that skirts
are a handicap to a
hard-working girl.



©Renee Adoree, Frank Farnum and
Pauline Starke doing the aviator
movement in the Charleston.

livelier all over. They used to get lively in just one spot but that was a joint. Now they are the most unruly members in the cast.

Unroll too. That is what they say started it—the lassies started rolling the old Christmas stocking, and the strain left the limb, as we might say, in such a manner or condition that said limb began to behave in a way that showed at least traces of evolution unfinished. Monkey business, eh what?

JETTA



« Distinctive—mercuric—exotic. Miss Goudal uses her brain keenly to exploit her unusual gifts.



TELL you that girl would not wear a dress draped that way. It would be like this, and this . . . ,” and through an open door I saw an animated young woman vividly disagreeing with a gown designer.

It was Jetta Goudal.

“Ah ha,” I said to myself, “Temperament!” For this word has become quite pinned upon this colorful French actress whose rise has been so meteoric since her striking oval face and strange eyes won her universal applause in what was practically her picture debut, “The Bright Shawl.”

So when my Goudal assignment came to me I went straight to Cecil de Mille, who now holds a contract with Jetta Goudal, cherishing my little wardrobe incident close to my heart.

“She was absolutely right,” De Mille told me. “The gown was just a bit off the character and she was correct in desiring a change. Miss Goudal is not always right but she knows that her great attraction is that she is unusual, ‘different’ — and she

« *Jetta Goudal's secret: “If you want success, think. Study the job — your competitors—yourself.”*



« A striking oval face, with hair long and worn in an old-fashioned way. In “The Coming of Amos.”

uses her brain keenly and constantly to maintain this advantage. Miss Goudal has opinions about her work — and bless her for that! The people at the top in this world are those who have set for themselves a goal — and drive consistently for it. Miss Goudal is a splendid actress who intends to make herself still better — and I admire her energy, determination — and results!”

Certainly Jetta Goudal is different. She has a pointed chin, an olive complexion and queer eyes which are more expressive than most eyes because the way they are set in the player's face causes the little muscles around them to be constantly in motion while she talks, giving an unusual sense of animation.

The Goudal mouth is quite small and she uses it differently, perhaps because she still has trouble with English and is almost painful in her enunciation.

Jetta Goudal has not bobbed her hair — in fact, she wears it on the top of her head in what would be an old-fashioned way if it did not have a “quirk” of its own.

Likewise Jetta Goudal is never quite in

Makes Her PLANS

By
Barrett C. Kiesling



☞ Charming and appealing is Miss Goudal in this love scene with Joseph Schildkraut.



☞ A splendid actress with energy, determination, and results. In "The Green Goddess."



☞ Strange, constantly moving eyes which have won her universal applause.

the fashion. If fashion calls for tight sleeves, hers are full. And when others were wearing frocks draped straight from the shoulder, Jetta Goudal still retained a definite waist line.

And Jetta Goudal admits that all this is pre-arranged.

"I early realized that I was different in appearance and I also knew that as the unusual is a definite commodity on the entertainment market, I would be in demand as an actress just to the extent that I capitalized upon that asset. Being distinctive, however, has been hard work, not only for me but for those who are chosen to aid me in this desire. Perhaps because I insist so that things shall be right for my interpretation of what a part should be, people have twisted a natural desire to succeed into that word called temperament. 'Temperament,' to Americans, seems to have gained an unfavorable meaning. I cannot find, however, that M'sieu Webster takes such a position. The dictionary says of temperament, 'The tuning of a musical instrument so that the intervals of the scale shall follow a suitable law of succession.' Nothing insulting there, no? And again: 'Constitution, make-up, adjustment or compromise, individual peculiarity.' I find noth-

(Continued on page 80)



☞ With Joseph Schildkraut in "The Road to Yesterday."

☞ "Let them call me temperamental," she comments, "but let my mind and actions be free." In "Salome of the Tenements."

HOW WOULD YOU LIKE
TO HAVE—FREE

Don Q's WHIP

Tom Mix's HAT

OR

Rod La Rocque's BOOMERANG



Q Tom Mix and the famous hat. Among the many thousands of fans who never miss a Tom Mix film, there is one who will write a letter about Tom Mix and win this hat.



Q Here's the hat that will adorn the head of the happy winner. It is of light beaver, it is 8 inches high, the brim is 8 inches wide, and the length of the hat from front to back is 23 inches.

ALL you have to do is to write a letter. The subject that you must write about in order to win one of these trophies is, in each case, a subject well known to you and one upon which you probably have some very important things to say.

All right, say them.

If your letter about Douglas Fairbanks is the best fan letter received in this contest, the whip will be sent to you.

If you write the best Tom Mix letter, you will receive the marvelous Tom Mix Hat, which is famous the world over—yes, the very same hat that Tom has worn in the pictures with Tony doing his share, too.

In "The Coming of Amos" Rod La Rocque demonstrates exactly the sport to be had with a boomerang. It goes up, and comes back, too, and here is the real boomerang from Australia that Rod throws in the picture.

Write SCREENLAND a letter about Douglas Fairbanks, and you may win the whip that he used in "Don Q."

Some boy is going to be very happy trying to crack Don Q's whip on Christmas Day. If you would like to give it to a boy you know, just write SCREENLAND a letter about Douglas Fairbanks.

These wonderful trophies will be given to the writers of the best letters. That's all there is to it. Just write a letter.

The best letter about Douglas Fairbanks gets the whip.

The best letter about Tom Mix gets the hat.

The best letter about Rod LaRocque gets the boomerang.

Conditions:

There are three separate contests.

You may enter as many as you desire but you must write a separate letter for each one.

Keep a copy of your letter if you value it. No letters will be returned.

Neatness and legibility will be taken into consideration.

Write your feeling about the player who has made famous the article you wish; and if your letter, in the opinion of the editor, is the best, briefest, clearest and most appreciative "fan letter" that we receive in the contest, then the article that you are interested in will be sent to you—postpaid and FREE OF CHARGE.

The contests will close on the 10th of November, 1925.

Address your letter to the contest you wish to enter:

1. DON Q. WHIP CONTEST
2. TOM MIX HAT CONTEST.
3. ROD LA ROCQUE BOOMERANG CONTEST



In Rod La Rocque's hand in this picture from "The Coming of Amos" you see the actual boomerang which will be sent to a SCREENLAND letter-writer.

The SCREEN CALLS to Every



Ala Nazimova in the
beautiful setting used
in "My Son."

FROM one group of shepherds to the next the ancient prophets moved, and to each they talked of "The Glory." These words awakened the minds of the hearers so that forever more their eyes were lifted above the earth, seeking beauty.

The written word from the pens of Ben Franklin and

the patriots of Boston lifted the hearts of the colonists to a hope of independence.

Millions of printed books and magazines go across the land disturbing the smug and urging them to strive for gain. But neither prophet, nor letter, nor printed word ever carried the age-old message as convincingly as to-day it is spread by the motion

"Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

—Gray's *Elegy*

Girl

¶ *Why should there be beauty
and strength if no one is to
see this loveliness?*



¶ Greta Nissen in
"The Wanderer."

¶ While this picture tells the story of the prodigal son and teaches a moral against wanderlust, the gorgeousness of the picture quickens the adventurous blood of youth.



picture screen.

"Lift up your eyes," it calls. "You can make something of yourself — you can be famous and rich — YOU can succeed!"

Whether the vision is unrolled in the little picture show of Rockport, Massachusetts, or in the theatre at Oakland, California, it is to the boy or girl alone that the

¶ There is no fishing village so remote but what the movies invade it with dreams of what life might be.

whisper comes. Then ambition flexes the muscles of the soul and a vision springs before the eyes of a secret inner greatness that no one else yet can see.

America is the most movie-fed nation on earth, and it is the greatest. Here the movies call to the unknown great, and here the richest awards await.



☞Marguerite de la Motte welcomes Bebe Daniels back to Hollywood.

Patsy *the* Party Hound

"**I** SEE that a season of Charleston-ing is setting in with unusual severity," commented Patsy, the Party-Hound, as we sat down in a corner of Harry Rapf's beautiful drawing room, and watched Ramon Novarro and Carmel Myers, Mae Busch and Jack Gilbert, and Mae Murray and Billie Haines doing the dance.

"What an elimination this Charleston is going to prove to be!" I commented. "It is going to clear the floor of all the dear old ladies and gentlemen who managed to romp through a fox-trot, but who just never could do the Charleston."

"If only," murmured Patsy, "they don't take it into their dear old heads that they *can* do the Charleston!"

Just then along came William Haines, who left off Charlestoning for no reason, it seemed to me, except to let us know that he hadn't seen his beloved Polita,—meaning Pola Negri, of course,—for a whole week. I know Pola is very fond of him, and I wonder what has happened.

"Maybe it is the Prince," suggested Patsy.

"The Prince?" I asked.

"Why, yes. Prince Troubetzkoy. He is as handsome, that prince, as though his dad had sculpted him out of marble instead of out of fle. . . ."

"That will do, Patsy!" I exclaimed. There are some moments when I simply

By Grace
Kingsley



Simply everybody was at that delightful party given by Mr. and Mrs. Harry Rapf. This picture shows, from left to right, Norma Shearer, William Haines, Mae Murray, Bob Leonard, May McAvoy, Conrad

Nagel, Robert Vignola, Pauline Frederick, Mr. Rapf, Hobart Henley, Mae Busch, John Gilbert, Aileen Pringle, Marie Carillo, Paul Nicholson, and Patterson Dial.

of Hollywood

can't prevent myself from being mid-Victorian. However, being mid-Victorian, I also wanted to hear the news!

"Oh, the Prince is going to be Pola's leading man, and they do say that Pola is quite fascinated by his beauty. I saw them together at Mabel Normand's party. Rod LaRocque was there, and Rod seemed to be trying to make up with Pola—it seems they had a

quarrel—but Rod didn't make any headway whatever. Pola's Polish seemed to be all up about something.

"Don't you want to come here, dearie? It's half past eleven," Rod came over

(Continued on page 72)

Eleanor Boardman, Claire Adams, Aileen Pringle, Renee Adoree, Carmel Myers, and Fred Niblo at a studio luncheon.



The Greatest Picture Book in the World

Q You supply much of every good film from your own imagination. Develop this ability—it will bring you success.

By Delight Evans



Q Charlie Chaplin was David and he was Goliath; and he left his audiences in convulsions.

DID you ever dig up one of the old books that used to thrill you when you were a kid? Maybe it was a fairy-tale, or a story of adventure; or a medieval romance. Anyway, you thought it was great stuff. You used to curl up in the big leather chair with your legs dangling over one of the broad arms and read, and read, while your eyes grew rounder with the wonder of it all, and you felt delicious little shivers chasing themselves up and down your back; and when the clock struck, you jumped a foot—you weren't in your old liberry, darn it; you were far away in a grand land

of flashing swords and bright helmets; of roses dropped from fair white hands; of mysterious messages and dagger thrusts in the dark. When that old clock struck ten, you begged to be allowed to read "just one more chapter"; and you plunged into a fresh encounter which held you spell-bound, even after the book had been forcibly returned to its shelf and you had been hustled up the stairs to bed, whether you liked it or not.

Maybe you stood in front of your mirror and, if you were a boy, practised sword-thrusts with your jackknife, making fierce lunges at your reflection until a stern parent called up to ask if you were asleep and why not. If you happened to be a girl, you posed with a scarf around your head and extended your hand to an imaginary cavalier to be kissed. You were still in the realm of romance to which your book had transported you; and perhaps today—if you ever do look up those old favorites—you smile and wonder how it happened that you could have been so taken in even though you were only a kid at the time.

Now, maybe you go to a movie and sit there and watch a drama; or a comedy, unfold on the screen; and your eyes get rounder and rounder and you clutch the arm of your seat; and you leave the theatre in a daze and probably inform your companion that movies make you sort of sleepy—when all the time you were being spell-bound and didn't know it. The picture-book of yesterday is gathering dust in a forgotten corner of your book

case. The books you read today don't always transport you—except sometimes to sleep. But there's a picture-book that tells long stories, or short ones; sad tales or merry ones—and it's just around the corner from where you live. You can open it any time; and your imagination will work just as hard, and you'll have just as much fun as you used to.

The screen is the greatest picture-book in the world. It hands us a palette and brush and lets us paint our own pictures. We can read into the movies just what we want to read. And we can carry the stories home with us and dream over them, and there's nobody to take the book away from us. The screen suggests, and we follow it around the world in our imaginations. Thanks to the artists of pantomime we can imagine all the emotions. Think of the advantages, for instance, of watching Harold Lloyd grow warm and happy with accidental alcohol in *Hot Water*, with none of the usual evil after-effects.

(Continued on page 62)



Q Conrad Nagel in "Sun-Up" won the late war and comes back and tells his mammy all about it.

The Lorna Duveen

Dress

¶ The charming leading lady of Milton Sill's picture, "The Knockout," is wearing the dress that SCREENLAND offers to you semimade. We are able to make this offer through special arrangement with MODERN PRISCILLA.

SCREENLAND Shopping Service, 236 West 55th Street, New York City, will be glad to buy for you this attractive frock. Send check or money-order. Be sure to mention size and color desired.



This chic little dress is made of black crepe-back satin with a rippling jabot and cuffs of pansy georgette. Twenty-three glass buttons are included with each dress.

Your choice of these fashionable colors: Black with Pansy, Pencil-Blue, Cocoa, or all Black trimmings; Cocoa with Tan trimmings; Navy with Pencil-Blue trimmings. All sizes, 34 to 44.

Price \$6.98 Postpaid



¶ You can have an exact duplicate of Miss Duveen's frock at a tiny fraction of what you would expect it to cost. This dress comes to you "stamped-flat" — you simply cut on the dotted lines and stitch together. An Instruction Sheet illustrates each step simply and clearly. Any one can complete the frock in a few hours.

New Screenplays

Reviewed by

Delight Evans

“It is an enchanting picture, an enthralling record of real life as it's lived in Samoa.”

Moana of the South Seas

Home-Life in the South Seas

NO, no; not what you think. There isn't a grass skirt in the picture. The little heroine does not fall in love with White Man and commit kava-kava when he leaves her to marry the missionary's daughter. For one thing, there isn't any white man for her to fall for; and for another, South Sea Island girls in the best circles don't do that sort of thing. They are sensible, home-loving girls; they are not, believe me, as bad as they are tattooed.

It was up to Robert J. Flaherty to give us the low-down on life down there; and he did a good job. He does right by the poor South Sea Islander, who needed doing right by if anybody ever did. Having shown the world that the Eskimos are good scouts even if they do eat seal instead of wear it, Flaherty journeyed to the other end of the earth to catch the Samoans at home. He treated them like the human beings that they are; he and Mrs. Flaherty didn't keep their tongues in their cheeks, either. They tried to get under the golden-brown skins of the natives and they succeeded. As a result, there aren't any titles about east being east and west west and the two never getting together—not in *Moana of the South Seas*. It is an enchanting picture; an enthralling record of real life as it's lived where grass skirts are superfluous and where Gilda Gray would shock them silly.



“Fa'angasi, the lovely leading woman, is a revelation. She is grace incarnate.”

Moana is a Samoan sheik whose ambition in life is to be tattooed all over so he can court Fa'angasi, belle of the village. The record of his submission to the tattooer, his dance of love, the feast, makes the picture. There isn't any story; there doesn't have to be. You will be so interested watching the dusky beauties catch and eat live fish for lunch; making their own clothes; preparing their strange food, and just living, you'll never miss a plot. There is not, in *Moana*, the same struggle for existence which helped to make *Nanook of the North* an absorbing entertainment; but there is instead a soft and languorous beauty—the real, sensuous breath of the tropics—to hold and to thrill you. The lovely leading woman is a revelation.

She is grace incarnate. She doesn't seem to know there is a camera, or the kindly Mrs. Flaherty coaching her. Perhaps she is too much interested in *Moana* himself

to care about anything else. He is a handsome fellow, but he will not cause Ronald Colman any undue anxiety. Ronald wouldn't have been a riot in *Moana of the South Seas*, either.

Here I am getting right into the middle of the old discussion, you know the one about realism—“a painted mountain is art and a real mountain is a scenic”—and then the fight was on. Anyhow, Flaherty has brought us the real thing in “Ukulele Ladics.”

M
taking any c.
year, and far

proud of his ma

“Grim and gripping, and escapes dreariness by a wide margin.”

SUN-UP

Daring Departure in Screen Drama!

I DON'T ask you to take my word for it—go to see *Sun-Up* with your own eyes. It has a mother in it—don't get excited—a mother who smokes a pipe, urges her son to go out and fight, and swears. She doesn't knit; she only cries once; and she doesn't totter. Her lips are not pursed as if they were sewed together; she looks more human than any mother I have ever seen on the screen.

She's Lucille La Verne, and she is only one of the originalities in *Sun-Up*. There is Conrad Nagel chewing, fighting, and also swearing—a roughneck. It's like seeing a Portrait of a Gentleman step out of his shadowy frame and ask for a glass of beer. Conrad plays a mountain boy who goes off to war and makes his stubborn old ma proud of him. He comes back and tells her all about it, and the blood-thirsty lady lives over his battles with him. Though



“Pauline Starke as the wild and wistful mountain beauty gives another appealing performance.”

Sun-up is the kind of drama generally known as grim and gripping, it escapes dreariness by a wide margin. It's the first directorial effort of Edmund Goulding, who has written many screen successes. Maybe he did such a good

job because there wasn't any scenario writer to argue with, or any director to tell what's what. He should continue to lead his double life.

Pauline Starke, as the wild and wistful mountain beauty, adds another to her list of appealing performances. Doesn't she look more like Gloria every day? They say she is being groomed to grow up into another Swanson. But don't let them lick you, Pauline. Stay the way you are. Miss La Verne is amazingly good considering she starred in *Sun-Up* on the stage and is only a casual caller in the studios.

“Lucille La Verne as the mother is amazingly good.”

“A perfectly lovely story and Gloria Swanson in three different parts.”



THE COAST of Folly

*Somebody Else's
Mother*



NATURALLY, with every other actress working at it, Gloria wasn't going to stand around and play silly little ingenues. No, sir; she wanted to act, too. So they got her a perfectly lovely story called *The Coast of Folly*, which gave her a grand chance to act all she wanted to. For my part, I hope it satisfied her and that she won't want to act any more for a while.

She plays three parts, in each of which she is introduced to her audiences as Gloria Swanson; but it wasn't really necessary to identify her. At first she plays her own mother when she is still a baby and then she's herself and finally she's her mother grown old. If you can't follow that, don't worry; it's all very simple when you

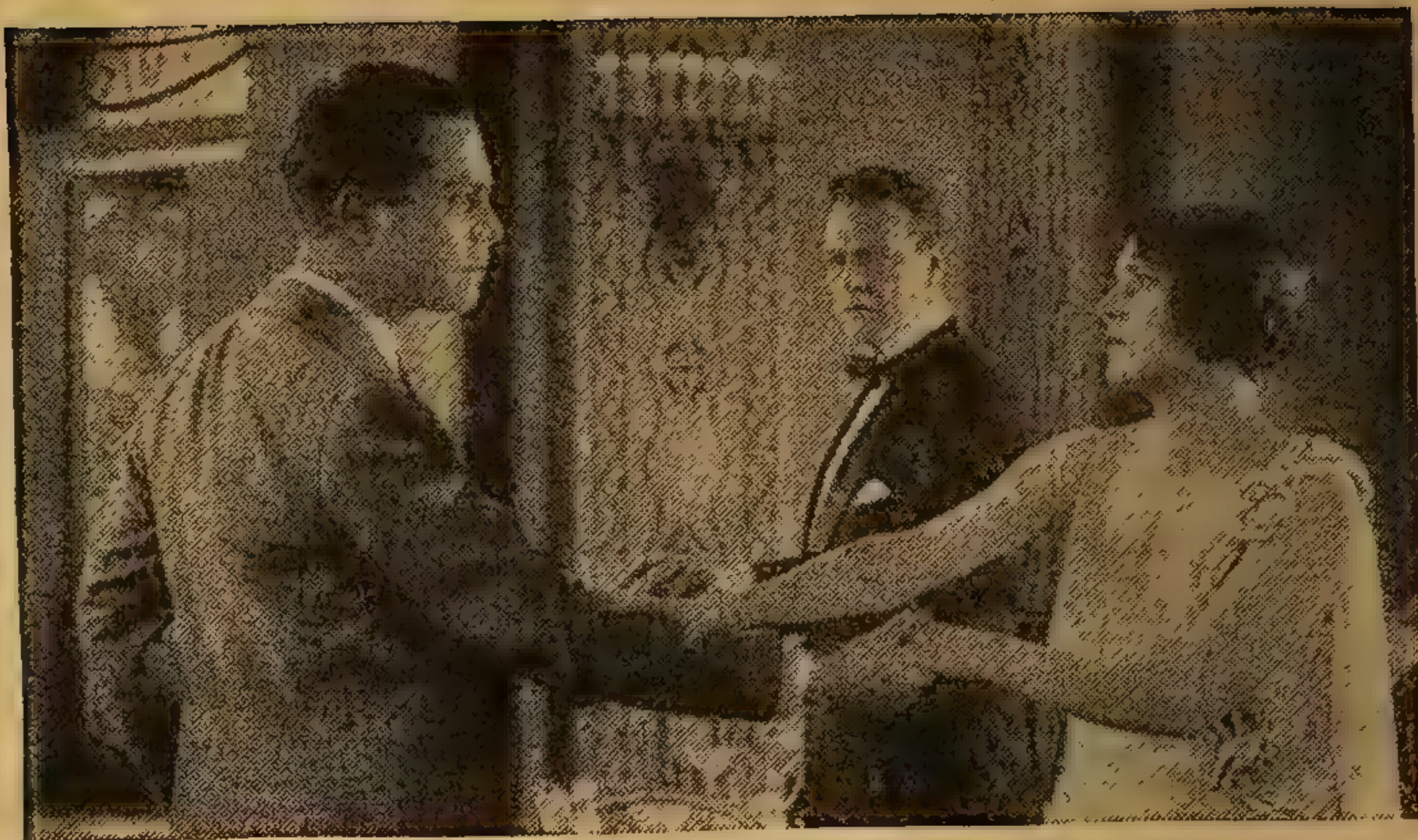
see it. Her make-up as the old mother wouldn't fool a baby, but it might scare it. Gloria makes up as a foolish, over-dressed old woman who reappears in her daughter's life in time to save her from scandal. I think Miss Swanson does pretty good work, considering the handicap her make-up artist put on her. Underneath the mask of age, the star manages to make-believe and almost convince you she really is old. But no matter how good she may be as an old woman, now that she has shown us she can act if she wants to, I wish she would be herself. She can afford to wear gowns again since she has proved she can get along without them. (Deleted in Ohio and Pennsylvania.)

SOME

New

FILMS

Reviewed by
Bill Colling



☞ Harrison Ford, Mahlon Hamilton, and Claire Adams pack a lot of exciting entertainment into *The Wheel*.

ances. In fact, everything about this picture is very good except the cumbersome way in which the story is told, for which Edmund Goulding, the adaptor, as well as Mr. Lee, is to blame. It just misses being exceptional.

HAVOC

ROWLAND V. LEE is a man after my own heart. When he gets hold of something that's real, he goes at it hammer and tongs; everything else is as neglected as a high-neck dress at a night club. This doesn't make good box office movies, but it must be tremendously satisfying to Mr. Lee.

The war was real, as Mr. Lee knows to his credit. So when he was handed the megaphone for *Havoc*, a war play, he straightway lost himself in enthusiasm for the war sequences. And let it be said for him that he has given us the finest war story so far produced insofar as the actual scenes at the front are concerned. *Havoc* is a sincere, faithful study of the emotions of soldiers under stress; it tells an interesting and often gripping story and culminates in a whizbang climax.

But the sad part of it is that Mr. Lee, in letting the war stuff run away with him, has failed to keep the home fires burning brightly enough to warm the enthusiasm of the average moviegoer. The plot jumps back and forth between London and the trenches, but it is apparent that Mr. Lee, unlike most soldiers, disliked the trip across the Channel and was always glad to get back to quarters. As a result, I kept wondering what was going on at home during the long stretches of he-man action, so that when the big kick-off came, I was just a little too grateful for its arrival.

George O'Brien, Walter McGrail and Margaret Livingston form the triangle which makes *Havoc*. They give extraordinarily fine perform-



☞ Lillian Rich as a comedienne in *Seven Days* is a first-rate grouch remover.

WHERE WAS I?

WHEN a successful young business man is accosted in his office by a young lady who says that she's his wife, having married him on a certain date, it is reasonably important that the young man should know where he was on that date, especially as he is planning to elope the next day with the daughter of his chief commercial rival. It is the quest for the facts as to his whereabouts that causes most of the fun in *Where Was I?* a Reginald Denny farce.

Many of the situations are hilariously funny. Denny and Lee Moran make as fine a comedy combination as you'll find on the screen today. They gallop through this story with great eclat, not to say aplomb. The tale is slow in getting started, but after the plot is established it moves with the speed of a hat check girl grabbing a tip. The director has been somewhat heavy-handed in his treatment of it, and the scenario writer might have made the initial premise a little more convincing, but what do you care? Pauline Garon and Marion Nixon are adequate in scenic capacities.

SEVEN DAYS

MAKING a guess as to the entertainment value of an ancient farce should properly be listed as a hazardous occupation. Technically they are usually pretty awful, but the fans seem to be willing to overlook anything provided the characters are sufficiently grotesque and the situations thoroughly ridiculous.

Seven Days is adopted from the famous play by Mary Roberts Rine-

hart and Avery Hopwood. It's about a number of oddly assorted people who are marooned in a house under quarantine. There's a burglar who can't get out, and who spends his time in a dumbwaiter in pursuit of food. There's a cop whose life is made miserable by an amateur lady clairvoyant, and there are the divorced couple and the anti-divorce aunt. These characters are thoroughly mixed with misunderstandings, cross-purposes and intrigue, and served with a sauce of frantic runnings-around and burlesque hokus-pocus.

Undoubtedly there is something about this kind of entertainment that appeals to the popular fancy, and far be it from me to predict that you won't get a number of hearty laughs out of this film. Farce comedy is first cousin to slapstick, and good slapstick is a first-rate



☞ Reginald Denny and Lee Moran in *Where Was I* make a fine comedy combination.

of thinking, it's pretty good proof of artistic sincerity.

Certainly House Peters won't command the sympathy of his audiences in this tale of love on the coast of Nova Scotia. He is seen here as a braggart and a conceited bully, who just about wrecks the lives of two girls and his own brother. Might is right with him, and he doesn't care who knows it. But he is brought to his senses at last and the film ends with the promise of happiness for him and for those upon whom he has trampled.

Peters has been seen in better and more appealing stories, but I admire him for having the courage to put his whole heart into the portrayal of this character, even though he must have known that the rôle won't please his friends. He gives an excellent performance, and is ably assisted by Ruth Clifford, Nina Romano and Ray Hallor. There are many lovely shots of the sea, raging and placid. The plot is interesting, if unconventional. I can't recommend *The Storm Breaker* as prime entertainment, but if you like House Peters (and who doesn't?) you'll probably enjoy it.

THE WHEEL

HARRISON FORD is the hero of *The Wheel*. He likes to hear the little ivory ball click in the roulette wheel. He likes it so much that he just can't "take it or leave it alone," not even when he wins a lovely milliner for his bride.

Starting like just another of those things, Victor Schertzinger, who directed, soon begins adding suspense in more than ample quantities, with the result that by the time you get to Reel 7, you're fanning yourself with your neighbor's hat. That's what I did. Not only is the story interesting, but the character development is splendid. Mahlon Hamilton does fine, sincere work.

THE MYSTIC

THERE are degrees of comparison. Measuring up to the standard of the average run of photoplays, *The Mystic* stands well out in front; measured by *The Unholy Three*, the last previous effort of the author and director (Tod Browning), this one sinks into obscurity.

The story starts very well with a traveling carnival company in Hungary. A lovely gypsy, assisted by her father and sweetheart, is giving a fake "mystic" act. They are brought to long-suffering America by a clever crook, who puts over spirit seances in a big way; object, blackmail. The trusting nature of one of his innocent (need I say, feminine?) victims makes the crook repent; but the gypsies, not understanding pure motives, think he is double-crossing them, and he has to resort to thrilling stratagems.



☞ Madge Bellamy, George O'Brien, and Margaret Livingston in a gripping war story, *Havoc*.

THE STORM BREAKER

MY peculiar mental processes always register satisfaction at the sight of a star who isn't afraid to essay a rôle which isn't particularly appealing. To my way

The STAGE COACH

Conducted by **Morrie Ryskind**



Photographed by
White Studio

“Alice Brady is starred in the piece, ‘Oh! Mama,’ and does darned well.”

¶ Last minute news: Pola Negri is to do “The Mud Turtle” for Famous Players. And Metro-Goldwyn has purchased the screen rights to “The Book of Charm.”



¶ Holbrook Blinn is the hero in David Belasco's production of “The Dove” in its fall revival.

“GAY PAREE”

“GAY PAREE” is the name of a revue produced by the Messrs. Shubert in conjunction with Rufus LeMaire, and the parties of both parts ought to be ashamed of themselves for spending all that money and not buying any comedy. It seems impossible for a show to be as dull as this, but here the impossible has been accomplished.

Every time they were stuck for business, they decided to have Winnie Lightner sing a song, followed by a pose of one or six women comparatively *au naturel*. And they were stuck pretty often. We like the Lightner female, but hearing her twenty-two times an evening is overdoing it; and, though it would be impossible for any one to care more about what some one has so aptly termed “the female form divine” than an art lover like ourself, a whole evening of art is something else again.

The comedy, with two exceptions, was pretty dull. If the iceman didn't turn out to be the father of the child, why, then, it was the butcher. Chic Sale, however, was his own glorious self; and there is one really inspired moment in the show when the Lightner lady, singing one of those popular rain ballads, this time entitled “Give Me the Rain,” is almost drowned by a bucket of water poured on her expertly and deftly by Eddie Conrad.

“LOUIE THE 14TH”

JUST how it is that we hadn't seen “Louie the 14th” before is a little difficult to explain; and in the second place, we don't have to explain. At any rate, we saw it only recently and had a fair evening, too. We are one of those who think M. Leon Errol's legs are one of God's great gifts to mankind. We like Ethel Shutta, and we are intrigued by the lyrics of the Englishman, Wimperis. In addition, Irving Caesar has contributed a song about “My First Love Letter,” which captivated us so that we were awakened at 3 a. m. the other night by the sound of our own voice singing it. Further, Mr. Ziegfeld has mounted the show handsomely.

“THE MUD TURTLE”

IT is entirely possible that had this reviewer not been comparatively fresh from seeing Pauline Lord in “They Knew What They Wanted,” he might have been among those first-nighters who applauded Helen MacKellar so on the opening of “The Mud Turtle.” As it was, he thought—and perhaps unjustifiably—that Helen was swiping Pauline's stuff, body, soul, intonation, and gesture.

The two rôles have a further similarity in that both heroines are ex-waitresses, who have but recently given

up the business of feeding the folk of a nation for the career of marriage. In the case of "The Mud Turtle," the father-in-law objected strenuously to the marriage, calling Miss MacKellar names that even a spade might well object to. Then, remembering the old adage that "sticks and stones may break my bones, but names will never hurt me," he follows up the names with a terrific smack to the lady's jaw.

Which is where he makes his mistake. "Something," promises Miss MacKellar, "is going to be done about this," and the curtain descends on a pretty good first act. She forthwith tells her husband, who has promised to cherish and protect her. He is, however, afraid of his old man, having been brought up—as, alas! so few are brought up these days—to fear his father. But Helen has promised revenge at any cost, and when one of the farmhands promises to so interfere with things that the old man will not be able to harvest his wheat, Helen promises herself, too.

At the last minute, she backs out of her bargain, but not before the infatuated farmhand has interfered with the machinery. Then the rain comes and rots the wheat, and the old man, suspecting the truth, calls Helen some more names. This time, however, the son reaches back and takes a wallop at dad. That, strangely enough, reconciles everybody, and the curtain descends with everybody happy except your reviewer, who had no chance to take a wallop at anybody.

"THE KISS IN A TAXI"

MR. A. H. WOODS, who will be remembered by many of you as having taken the bedroom out of the home and having transplanted it securely to the stage, is offering for the new season "The Kiss in a Taxi," which is a funny bedroom farce without, for once, the bedroom.

What a conservative reviewer lists as "funny," the audience seemed to regard as "hilarious." And it may even be that the audience was right. Here is a typical French farce, sophisticated, gayly riotous and ribald, laughing itself to death at the comedy of sex. And the audience laughs with it, too, if it is a discriminating audience.

It seems that the eminent French banker, Lambert, has been courting—without his wife's knowledge—Ginette of Montmartre. Since Ginette is played by the lovely Claudette Colbert, we found it in our heart to forgive the banker. Later Lambert, feeling the twangs of conscience and ennui, breaks up the affair; his wife (who has come to believe, by one of those strange coincidences that French farces are just full of, that Ginette is Lambert's daughter via a duchess) adopts her. Lambert comes home, his heart light, his conscience free, his step springy, to meet Ginette, now his daughter. Out of this there



Photographed by De Mirjian

☞ Florence Goldenburg in one of the artistic poses which distinguish "Gay Paree."



☞ "Winnie Lightner in 'Gay Paree' sings some songs."

develop three million laughs, all capitalized on by an expert cast that includes the aforementioned Claudette Colbert, and the hereinafter mentioned Arthur Byron, Janet Beecher and other good people, excluding only the Scandinavians, who should, of course, be excluded from a French farce.

With a little Puritanical smoothing of the rough edges—and, my dear, some of them *are* rough—Connie Talmadge ought to be able to whip this into a vehicle to pass the eagle eyes of the Rev. Will Hays. The movie version should settle, too, the problem of whether the whole thing started in a fifteen-and-five taxi or a high-rate affair.

"THE FALL OF EVE"

TWO people whom movie lovers know and like pretty well, John Emerson and Anita Loos, wrote "The Fall of Eve," presented by Mr. Emerson at the Booth Theatre. That they did a bad job may be argued by somebody

more familiar with the technical end of playwriting than ourself—granted for the moment that there is such a person—but, on the other hand, they turned out a splendid vehicle for Ruth Gordon, who plays the lady indicated in the title. With the result that no matter how hard Eve fell, we fell even harder for her.

Miss Gordon is called upon to play the part of a dumfool flapperish wife; she is just about as addle-brained a person as ever was created; and yet, by virtue of the swell performance of Miss Gordon, Eve wins your sympathies and holds them. We don't believe anybody has done such a good job with such an essentially irritating person since Lynn Fontanne did "Dulcy" for the amusement of the New York populace.

The plot of the show—but, after all, who cares? Not we, for one.

"CLOUDS"

It is entirely possible that, by the time this particular department is being scanned by impatient readers, the show called "Clouds" will have departed from the Cort Theatre. It is not, in any sense of the word, a good show. But it has in it what we would term a fine performance, the work of Louise Carter, a lady hitherto unknown to us.

For fully fifteen minutes of the first act, this reviewer was in a state resembling sleeping sickness, except that he was not snoring as vigorously as he is capable of. And then Louise Carter came on as the old, gray-haired mother and proceeded to win our hard-boiled heart by a well-timed and, on the whole, touching and sincere performance. She holds your sympathy, as the mother of the returned soldier boy who has come back blind, and holds it till a second before the last curtain. In that last second, whatever of the play has seemed real to you goes into the scrap-heap and you leave the show with the sense of having been cheated, of having given your sympathy to one who didn't need it, and of wanting your money back from the box-office. This reviewer, who does not have to pay for his seats, wanted to get his evening back, but nothing was done about it.

As a result, on the way home, we kicked two stray cats, took a dime from a blind beggar, and retired for the evening without kissing our mother good-night. From now on, we shall be careful about giving our affection lightly.



White Studio

Q "Ruth Gordon gives a swell performance in 'The Fall of Eve'."



Marcia Stein

Q "Elizabeth Patterson as the mother in 'The Book of Charm' gives another of her excellent performances."

"THE BOOK OF CHARM"

"THE BOOK OF CHARM" we recommend unqualifiedly. The work of one John Alexander Kirkpatrick, it is presented by Rachel Crothers, in whose own plays Mr. Kirkpatrick has had a fine Alabamian hand.

It has a nice plot, hilarious situations, brilliant dialogue, good acting and anything else you may think is required for the theatre. It's the story of a young Southern girl who grew enamored of the ways of New York folk and wanted to leave her folks and her local sweetheart to do things in New York. Her sweetheart buys a book on charm and proceeds to carry out the lessons therein with considerable success.

The only kick against the show is the idea of a New Yorker the play gives. Just why the girl should have fallen for such a boob, who might have been born in New York, but who evidently fell from a horse at an early age, is a mystery. It doesn't, however, stop you from enjoying the show, and, if you're from out of town, it is just possible that that's the way we look to you.

To give Mr. Kirkpatrick due credit, he hasn't made New York seem any worse than the Southern town where he lays his action. He has simply stuck his tongue in his cheek and made kindly, graceful and sane caricatures of almost everybody he has put into his play. Maidel Turner, representing the Southern lady as she so often appears to New Yorkers, gives quite an amazing performance that sends the audience into spasms.

Then there is Elizabeth Patterson, who, as the mother, determined to be charming to save her daughter from the wicked Big City, gives another of her excellent performances. Charles D. Brown, as the father, is real, too. And Kenneth Dana, as the hero, is pretty nearly superb. Too, there's a lovely, though a trifle broad, bit by Lee Tracy as the irresistible book-seller who is peddling "The Book of Charm." So persuasive is he that ten people from the audience, including this reviewer, left their seats to go up to the stage and subscribe to his publication. That they were all stopped by the ushers is no reflection on Mr. Tracy's ability.

There are others who ought to be mentioned, too, but the main thing is that you ought to see that show. And if Mr. John Gilbert, who has been doing excellent work in a variety of film rôles, wants to tackle a straight comedy for a change, here, say we, is the vehicle.



Ben Lyon throwing out his chest weights.

Culver City where everybody can pause to admire it as they go by. I'd hate even to try to say how much the gossips say it cost. It will be the scene of the final shots for the picture, which folks seem to think will have its world premiere in Sid Grauman's new theatre next February. The next speculation is as to how much good it's going to do Ramon Novarro. Will it make him the greatest bet in pictures? From the way he looks in his costumes Apollo and that bunch of ancient dudes had better polish up their sandals and buy a new set of knobby armor! Incidentally, they tell me that Paul Bern will direct Ramon in his next picture. Ramon and Paul will make a great team!

Out of the maelstrom at last and into the calm! Of course you never can tell just how long the fine weather will hold out. Storms brew so suddenly! I refer to my good old friend, Erich Von Stroheim.

Did you ever hear tell of a "preview"? It's what they do with the new pictures out here to try them on an audience and then to fix them up according to the way the audience takes them. Pictures are previewed in the theatres around in Glendale, Pasadena, Alhambra and little towns like that. Nobody knows which picture is to be shown. An announcement is just flashed on the screen to the effect that there will be a preview, and you arrive at the theatre expecting anything. The other night I previewed *The Vanishing American*. I'm not much on prophecies, but I'd like to venture an opinion. Watch Lois Wilson. If critics don't call Lois one of the screen's greatest emotional actresses after this, my surprise will be nigh unto amazement.

"If Mohammed can't come to the mountain, perhaps the mountain may come to Mohammed." Leastways, there's no harm



Twilight of a mighty race. "The Vanishing American" is the story of the passing of the Indians.

very long ago he was taking some visitors around Universal City. One of them was a well-known film man, who knows the business from A to Z. They came to the zoo, which is a regular circus, filled with delight for the kids who visit the place. There the animals are, day after day, playing and lazying around in their yards, with scarcely a thing to do but take up space and eat.

"You know, Carl," said the man, "I can't understand why you don't get rid of this bunch. They're not doing you a bit of good and all they're good for is to spend a thousand dollars of your money every week and to take up good space that could be used to much better advantage. Why do you keep them here?"

They tell me Father Laemmle's eyes got dim and he looked off into space as if his mind were on things far away.

"Well," he answered, "I guess lots of people would take them away—get rid of them. They cost a lot—I know that. But they're my children! They've stuck to me through thick and thin and they're the ones who helped me get my start, and if my position in the film world is at all worthy, I owe a lot of thanks to them. No—as long as Universal belongs to me, they can eat their heads off seven days a week, fifty-two weeks of the year, and I won't kick."

They stuck to him—he'd stick to them! If he's that way with his animals, you can well imagine why his friends call him "Papa" Laemmle.

They Say —

The greatest indoor pastime in Hollywood is discussing *Ben Hur*—when it will be finished, how much it will cost, how good it's "got to be" and whether or not it's ever going to make enough money to pay for what it cost. The only ones who really know anything about it are the ones who are keeping still! Anyway, they have built the great circus set on a big field in

After his stormy session with Mae Murray and *The Merry Widow*, Von has signed an air-proof, water-tight contract with Joe Schenck—air-proof and water-tight on Joe's side, I mean. They tell me the lawyer's fee for drawing up the agreement was a flat little sum of \$5,000. However, I'm betting that Joe Schenck knows what he's doing. He hasn't guessed wrong many times, and right now he has Von hitting the high-spots with nothing to do till tomorrow. When he finishes writing the script for Constance Talmadge's next, when he gets through playing the "heavy" and directing Norma at the same time, then Von will have a little time to stroll along the Boulevard!

in trying to work it that way, according to Rudy. Maybe on account of the accident he's just had, the Judge will agree—and then, maybe not. Anyway, Rudy says he hasn't time to go to court to settle his speeding ticket arrest, and asks friend Judge to hold court at the studio. Wouldn't that make it fine if there were a court scene in the new picture? I could certainly as-



Doris Kenyon —is getting ready to take part in a thrilling rescue scene in "The Unguarded Hour." Director Lambert Hillyer is the tall gentleman with the soft hat.



☞ A tense scene from "Half a Man." Since the advent of the modern flapper this feeling comes once to every bachelor.

serenely along the road, is fourteen-months old Virginia Reed, brown-eyed, curly topped and calm! Yep, she plays with Lois in the picture, and on the side, "free for nothing," Lois rides her around on the handle-bars of the "bike." It's pretty soft to have a chauffeur like that when you've only been around these parts some fourteen months! Just like a Grand Duchess or something.

If Mary Miles Minter can get back her sylph-like figure in order to go on the stage, as rumor has it, she certainly ought to form a company and do plenty of business by telling the many of our avoirdupois people who want to know, how she did it! A "before" and "after" picture ought to be convincing enough for the most skeptical, because Mary doesn't deny that she got tremendous hefty! Good luck to her. We of the great army of the "eat and grow thins" are the only ones who can absolutely and thoroughly understand the pain of getting rid of excess baggage.

sure the Judge that there's no more hospitable place in Hollywood than the Valentino quarters at the United Studios, and of course everybody knows how restful is his leading lady, the beautiful Vilma Banky.

Who will get Ford Sterling? That's the question. After he showed us all what *The Trouble With Wives* is, almost all the large companies are trying to sign him to a long-term contract. SCREENLAND called his performance *The Trouble With Wives* the best of the month of October, and now here come the producers to back up that judgment. May he sign with the one who'll give him the fattest contract and the laughingest kind of laughy pictures! He's the best cure for the blues that I know of.

I'm betting on Olive Borden. I remember Olive many moons back,



☞ An artist in more lines than one — Jobyna Ralston, Harold Lloyd's leading lady, decorates the sleeping porch of her home.

And next-door — right next door with not even one house between — the girl has "hit." Tucked away in the right-hand upper bureau drawer rests, reposes, basks, a tender, triumphant, nobody-knows-how-much-pain, five-year contract. You readers of *Screenland*, so many of you miles and miles away, can you understand the renewed hope, the new life, that a five-year contract *right next door* may give? Sometime, perhaps, maybe, so near—that five-year contract might bridge the gap and jump right into the next nearest right-hand upper bureau drawer—in the house next-door. Just hitch your wagon to a star and maybe you'll turn into a star yourself! Who knows? And a little hope—golly, it has to go a long way!



☞ Leatrice Joy was the last to surrender—but she, too, finally succumbed to the dog fever. Here she is with her—oh, well, whatever it is.

plugging and working, working and plugging, to make a big, broad, beautiful road for herself. Now, after so much hard work, it seems to be coming. She's just finished playing the lead in *The Yankee Senor*, and Fox studio people like her in it so much that they have cast her again for the lead in Jack Ford's new picture, *The Three Bad Men*. You remember that Jack Ford produced *The Iron Horse*. You fan folks, who can make or break any player on earth, watch Olive and let us know how you like her.

Something new in Hollywood! And that's unusual, just like in any small town. You have to go over near the United Studios where little Lois Moran is making *Stella Dallas*, and you'll know what I mean. Lois rides a "bike." On the handle-bars of the "bike" is a little wire basket, and in the little wire basket, riding



☞ Colleen Moore and the four months old St. Bernard dog she brought back from Switzerland with her.

Making Beauties Into Stars—Continued from page 32

Saturday is no holiday for them. However, most movie stars work all day Saturday and usually on Sundays, too. Every ten minutes of the boys' and girls' day is accounted for just as systematically as that of the Twentieth Century Limited.

For instance, here is an excerpt from the schedule of one of the girls: Rise, 6:30. Breakfast, Allerton House For Girls, 7:30. Riding Lesson, Central Park, 8:00. Report at studio, 9:30. Practice in screen technique on set, 9:30-12. Luncheon, studio restaurant, 12-1. Lesson, classical dancing, 1-2. Practice in screen technique, 2-4. Lecture on etiquette, 4-5:30. Dinner at studio, 5:30-6:30. Showing of selected motion picture and lecture on its fine points—6:30-8. Return to Allerton House. Retire at 10:30.

Such is a typical day, but it is varied every other day by several hours of grueling work at gymnastics, in the swimming pool, fencing, driving an automobile, and observation of some of the stars at work in their pictures. Each student gets a mark for each course and if their average does not stand up, they will not remain in the school.

Some idea of the way the Paramount Junior Stars feel may be formed from the following talk with Thelma Todd, a lovely blonde from Lawrence, Mass. Miss Todd graduated from normal school and intended to become a school teacher, until she received the opportunity to win a movie star's career.

"The course has been interesting, but nothing like what I thought it would be," said Miss Todd. "Some of my illusions are gone. I used to have hazy visions of motion picture stars coming to work in their limousines, of their descent down a carpeted stairway to the stages, an hour or two of posing, perhaps, and a return to their gorgeous homes to be attended by several servants. It was a gay and carefree life of ease and luxury as I visioned it, but the reality! Heavens!

"It's a life of hard work even for those who have succeeded. I have seen them at it. It's a life of even harder work for those who are aspiring to the heights. Play time is sleep time for me and I know it is for most of my fellow pupils.

"I've never been so busy in my life. The quiet days in the Normal School at Lowell are alluring as I look back at them. Life seemed ordered and laid out according to plan when I had only school teaching in mind. Now I seem to be chasing a rainbow. Nothing that I do is like anything that I have done before. The rewards may be great and the disappointments may be great, so I try to keep both in mind. If I succeed, I will be happy; if I don't, I'll resume my preparations to become a school teacher, satisfied that my course here has been a wonderful experience."

Perhaps the hardest part of the course for most of the coming crop of heroes and heroines of the silversheet has been the time spent in the gym.

For three hours at a stretch they were given not only the usual setting-up exercises but the work on parallel bars, on rings—in fact, all the preliminary training of acrobats. Their hands were blistered by holding the bars and they were sore in every muscle and joint.

Wondering why movie stars needed such a rigorous routine we sought enlightenment from Claude Mitchell, a pioneer executive

of the film industry, who is one of the school's executive council.

"Motion picture actors need exceptional bodies," he explained. "Actors for the screen are constantly in need of physical strength to perform stunts which occur with frequency in pictures. Physical training is the best means of keeping the young men and women in good health. Take a look at them, and see whether their work has done them any harm!"

The students were at the moment engaged in acting before a grinding camera. They were using a simple living room which had been the setting for Richard Dix in a scene of "Womanhandled" earlier that day. Klieg lights, arc lights, and Mr. Mit-



¶ Douglas Fairbanks has started work on his next picture, "The Black Pirate"—a dashing and colorful rôle.

chell as director, with carpenters, electricians and artisans at work nearby on other sets, made the scene most realistic.

They were acting before the camera. Selecting pairs, Mr. Mitchell would instruct them to conceive some act of pantomime, enter the door and go through with it. Next day they would be enabled to see themselves in action on the screen and could profit by their mistakes.

"The fundamental principle of the school," explained Mr. Mitchell, "is to teach the boys and girls to think for themselves. We don't want to develop artificial actresses and actors who are helpless without a director to dictate every movement for them. We want to train them to use their observation all the time. Unlike most schools, we do not teach by rote. We are

making this course just as practical as possible by letting the students do things themselves and profit by their mistakes."

We watched for a while.

Marian Ivy Harris, the vivacious brunette from Atlanta, and Dorothy Nourse, the little home girl from Roxbury, Mass., elected to portray a sisterly scene. Miss Nourse sat on a sofa reading a book. Miss Harris paced quietly into the room. She had a letter in her hand. With a furtive look at her sister, she opened it and began to read it with a good range of pantomimic expression. Meanwhile, Miss Nourse, noting her with the letter, had risen silently and stepped in back of her and was reading it, too. The little act was completed when Miss Harris detected her and drew the letter away, with Miss Nourse laughing at her.

Irving Hartley and Josephine Dunn played the weary husband and pleasure loving wife. He returned from work with his newspaper and sank wearily into an armchair. She came over to him, petted him and whispered in his ear. Registering emphatically that it was much against his will, Hartley got up, straightened his coat, put on his hat, and left the room with his wife.

Ethelda Kenvin, a glowing blonde girl, and Mona Palma, a tall and stately brunette, entered the room and walked about it—a difficult thing to accomplish gracefully and naturally.

Charley Rogers from Olathe, Kansas, and Jack Luden, the New York boy, enacted a comedy scene. Rogers was playing a trombone when Luden entered and presented him with a package. From it he took a rubber device which he placed at the end of the trombone. Rogers began to play it and both laughed at the strange sounds which issued from it. Just then the telephone rang and Luden answered it, while Rogers played the musical instrument up close to it. The little act was well done and would have elicited laughs from any screen audience.

Walter Goss, Greg Blackton and Iris Gray, a newcomer in the school, also thought up a clever comedy touch. They rehearsed a little sequence where the girl was in the room when two suitors entered almost simultaneously, registered surprise and some annoyance at the other's presence. Then, engaging in lively conversation with the young woman, both boys sought to hold her hands (which were in back of her). A moment later she walked ahead and the lads were amazed to discover that each had been holding the rival's hand.

During the past month the students have learned to appreciate fully the skill of Lon Chaney, Raymond Hatton, Ernest Torrence and some of the other noted masters of makeup. For hours at a time they have stood before the glass and have converted themselves into old women and men of sixty, battered with life; or into Hindus, or Indians, and every conceivable makeup.

The most recent addition to the class is a charming miss of eighteen from Wichita. Her name is Iris Gray. She came to New York this summer in search of a career in musical comedy. Somebody told her about the opportunities of the Paramount Pictures School; she applied for admittance and was accepted. Miss Gray, whose parents are well to do, has danced in various pageants and theatrical prologues ever since she was a little girl. Recently, she has been playing in a vaudeville sketch with an older sister.

GOSSIP FROM HOLLYWOOD

By Bert Kay



"Silence, please," says Clara Bow, "and I'll tell you all I know about my friends in the movies."

DEAR Aunt Kate or what have you: I wish to call attention to the fact that Rudolph Valentino has been busy again this month—busier than he has been since he used to spell his name Rodolpho and Rodolph.

Fate stepped on him five times and so he changed the title of his latest opera almost every time Lady Luck was unkind. The idea is that if his picture had had a lucky title—it wouldn't have happened.

When what will soon swoop down on open-mouthed picture audiences as "The Eagle" was called "The Untamed,"—then Bang!—Rudolph's other seven-eighths, Natacha Rambova (who would still be a Hudnut by any other name) decided a marital vacation would be in order. Then "The Untamed" became "The Black Eagle."

Next a speed cop managed to overhaul the dashing palpitator as the latter was heavy-footing along in his Voisin (expensive French Ford), and gave him a fifty-dollar speed ticket.

Then before Rudy had a chance to parade in police court in his stunning Russian blouse, his Cosack costume, he wrapped his Voisin around a whatnot and so "The Black Eagle" became "The Lone Eagle" as well as a bruised and battered eagle.

The crowning kick of his ill-fate came a day or so ago when Rudy essayed to stop his runaway and riderless nag in a shot for his picture. The horse won, knocking an adjective out of the title and the wind out of Rudy.

The picture is now called "The Eagle." A couple of more accidents and what have you?

I just recount these happenings to show you how this title-changing racket is worked. When something goes wrong the producer simply goes out and plays horse with some title. Thus we have a film like "Invisible Wounds" changed to "Came the Dawn."

Where Rudy made a big mistake was when he tried to play horse with a horse

and the horse misunderstood him. But the title got it just the same.

* * *

I do not make it a practice to learn the what and why of the stars' domestic debacles but it seems pertinent for me to state at this time that Rudy is to go to Paris where Natacha now is.

Any one but not all of three things may now happen:

Rudy may file papers for a Parisian divorce.

Natacha may file for a Parisian divorce.

Rudy and Natacha may become reconciled.

It would be just like them to agree to disagree permanently, but there are some who look to them to bail out the scuttled craft of their romance and go sailing on to bliss or further disagreement.

Personally I know that they are still very much in love with each other.

* * *

Buster Keaton almost laughed the other day.

While he was watching a gag in which he did not participate slowly congeal into a laugh during the making of "Go West," his cow classic, a studio attache dashed up and handed him a slip of paper.

Buster gazed at the paper intently for an instant. The corners of his mouth began to twitch. What looked like a twinkle of good-nature came into his eyes.

I hurried up to him agog with excitement.

Buster turned his famed blank visage full upon me and handed me the paper.

It was a notice from his bank, informing him that he was overdrawn!

"It's a good thing that it wasn't something serious like a suicide in your family. You would have probably laughed yourself to death," said an in-



Norma and Constance Talmadge spent the summer at Norma's beach house, and a merry time was had by all their friends who visited them there.

Syd CHAPLIN

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wells of song and story. You can see the pathos of lovers' partings—in poetry, in life—in that tiny bit. George Jean Nathan called it the finest acting he had ever seen in his life—and he wrote that before he met Miss Gish, too.

Pauline Frederick has been responsible for some of our best pantomime. I always think of her as one of Ernst Lubitsch's *Three Women*—particularly the scene where she looks at herself in the mirror and then pulls down all the shades to keep out the sunshine and turns on the rose-colored lights and is finally satisfied that she is ready to receive her love. I wonder what that scene made the audience think about? But we won't go into that here. Ask your own wife.

The fight in *Tol'able David* will never be forgotten—how can it, when every other fight seen on the screen since has tried to flatter it by imitation? Dick Barthelmess and the mail against great, big Ernest Torrence, in a cabin room. Dick's head, banging against the wall. A hand on the door. Then the door swings slowly open. Which one is coming out? The brutal bully; or David, staggering from the weight

of the mail-sack he fought for? Other doors have swung since, but I have never noticed half the suspense that the door in *Tol'able David* closed upon.

Inspired by Lubitsch, Marie Prevost and Monte Blue put over many neat bits of pantomime in *Kiss Me Again*. There are the visions conjured up by the sight of Monte lifting an elbow behind a screen. There's sweet Marie, bored with the lover, her kind husband has helped her to, bored with the bad champagne, and wishing she had been a better wife. The last scenes of *Kiss Me Again* are sheer and perfect pieces of pantomime.

But of course, when all is said and done, there is no pantomime anywhere to compare with that of a low comedian just plastered with a custard-pie; or a fat man with a bull-dog attached to a portion of his person; or a policeman hit over the head with a brick. It's the oldest pantomime there is. It's been good since the beginning. Maybe, after all, the most universally appealing example of pantomime is little Jackie Coogan, thumbing his nose at a cop in *The Kid*. There's art for you!

East Coast Confidences

PEGGY JOYCE is soon to embark for Europe where she will rest and play until December, when she will return to make another picture. Peggy's idea of picture-making is just darned hard work. The time she spent in Hollywood making *The Sky Rocket* was the most strenuous in her career, she says. Early to bed and early to rise was Peggy's program. But she liked it. And it is said that her work in her first picture will reveal a new and lovelier Peggy Joyce than the public ever saw before. In fact, the people who have thought of her as Broadway's most brilliant butterfly will have to revise their ideas, for in *The Sky Rocket* she reveals unsuspected charm and ability. When we saw her she was wearing, as only Peggy Joyce can wear, a smart suit of green with hat to match—she had just returned from East Hampton, Long Island, where she visited Laurette Taylor. And giving us a level look out of her famous blue eyes, Peggy said naively: "I want to be taken seriously, not as a joke. I have worked mighty hard on this picture, and I want them to like me."

Her next picture will probably be from a story by Cosmo Hamilton; and it is said that Erich von Stroheim may direct.

will have an important part in a new musical comedy, *Merry, Merry*, in New York soon.

HAVING starred as a *Woman of Paris*, Edna Purviance thought she would see what it's really like. So she went off to Europe for a vacation. It is said that Charles Chaplin has plans to star her in a new picture soon, but there has been no definite announcement. Miss Purviance looks as gorgeous as she used to when she was Charlie's leading lady—remember?

DON'T know how true it is, but Charlie Chaplin is said to be about to venture into the legitimate theatre field. The report goes that he will build a theatre in New York and produce plays written and directed by himself—the first to be a melodrama which will star Judith Anderson, now appearing for Belasco in *The Dove*. All we know is that Miss Anderson, a fine actress and charming girl, was very much present at the opening of *The Gold Rush* and the reception for Charlie afterwards.

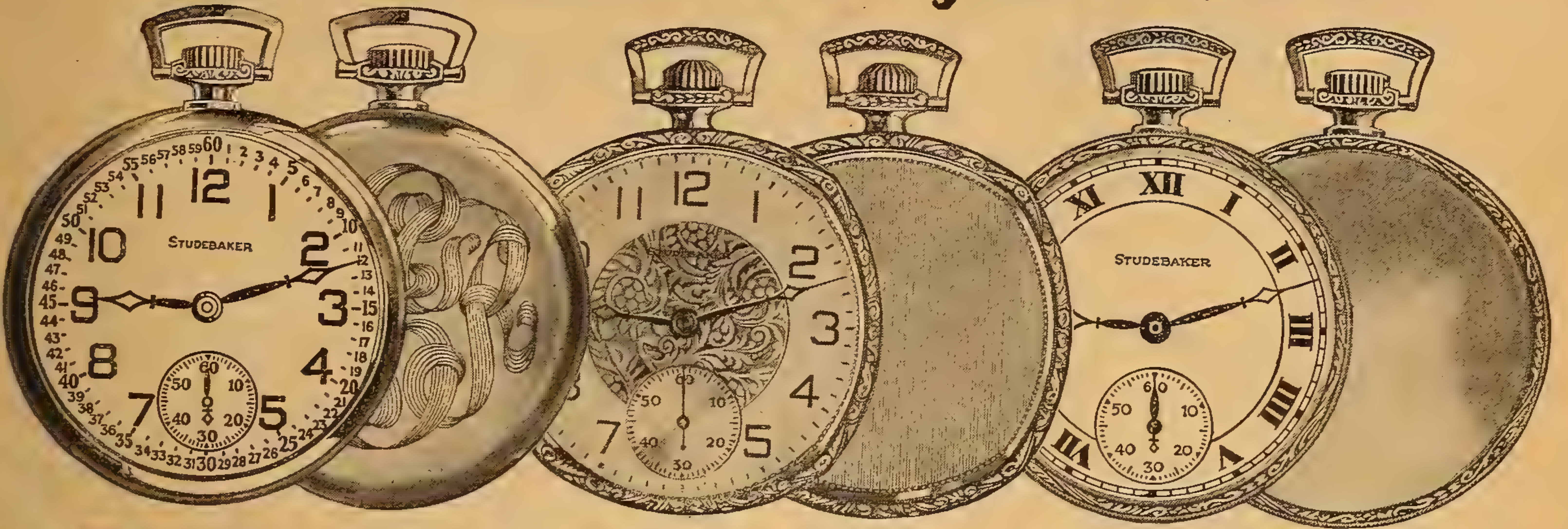
HOPE HAMPTON went to Paris to shop for gowns to wear in the musical comedy in which she will be seen this season and also her new films. Little did she think that she would become the heroine of a romantic adventure. This is what we heard from Deauville: That Hope was trying her luck at the gaming tables in the fashionable resort, and, being unfamiliar with the game, made an error. This annoyed a Frenchman for some reason or other, and he made a slighting remark about our Hope. A Count became Hope's champion and challenged the gentleman to a duel. Yes, sir—the story goes that they met outside of Paris at the traditional hour of dawn, drew their trusty blades and pricked each other. Then the aggressor decided he would go and apologize to Miss Hampton and—that's all. Anyway, it makes a good story, and what we want to know is—did Hope follow the movie tradition and jump in a carriage and alight at the duelling ground just in time to prevent moider? We hope so.

How can you get in the movies? Maybe—be a truck driver.

One day a First National official noticed a husky lad driving a truck near the studios in the Bronx. The official, being alert and on the job, stopped him—probably at the risk of his life, you know what those trucks are—and told him to report for screen tests immediately. John Philip Kolb, six-feet-seven, agreed; and accordingly you can see him as the villain with Milton Sills in the next Sills picture. Moral—but maybe there isn't any.

AN engagement whose announcement may soon be forthcoming is that of Ralph Ince and Lucilla Mendez. Lucilla is a very lovely young dancer of Broadway, and she and Ralph have been reported interested in each other for some time. Ince, you know, used to be the husband of Lucille Lee Stewart, sister of Anita. Miss Mendez

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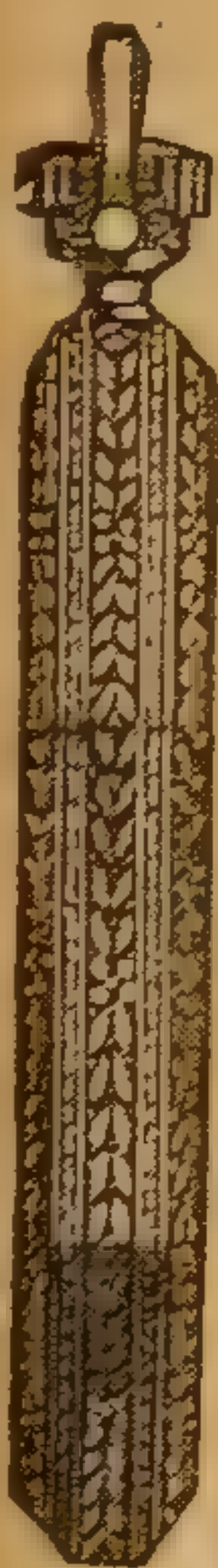
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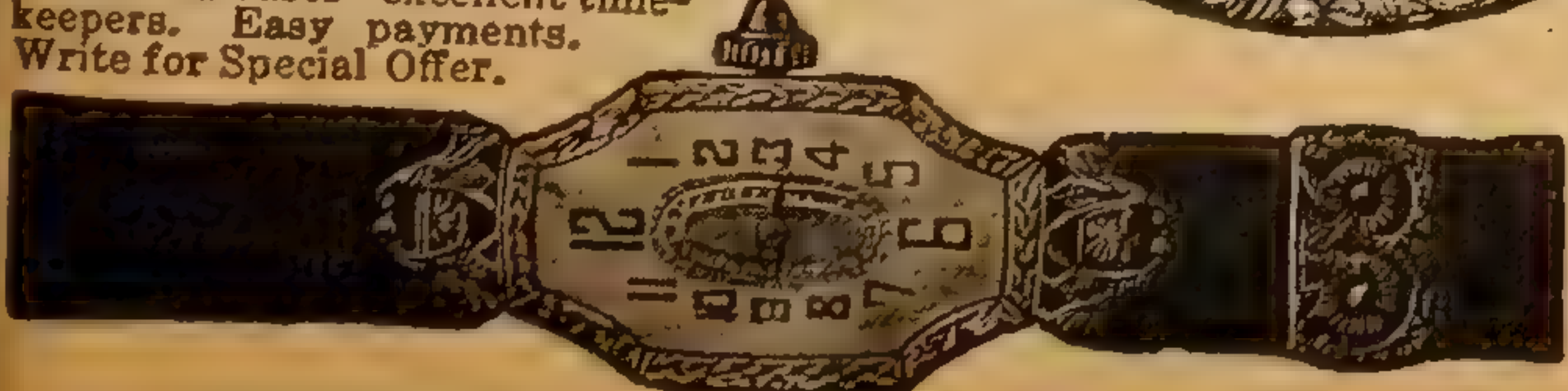
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Eyes darkly divine, a heaven of dreams

captivate all hearts because they are shadowed by long, dark, heavy lashes. It is the shadow of the lashes that lends the eyes their tantalizing depths and haunting mystery.

Make your eyes irresistible by darkening your lashes with WINX. A deft touch or two and your lashes immediately appear much longer and heavier. Your eyes at once take on enchanting new depth and beauty.

WINX is a harmless waterproof liquid that neither runs nor smears. It dries instantly and keeps your lashes lustrous for days. Brush attached to stopper of bottle. Complete, 75c, U. S. and Canada. Black and brown.

WINXETTE (cake form) complete, with one-row brush and mirror, 50c. Black and brown. WINX and WINXETTE at drug and department stores or by mail.

Mail 12c today for a generous sample of Winx. Another 12c brings a sample of Pert, the 24-hour waterproof rouge.

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is now more than ever the key note of success, both in social and business life. Bow-Legged and Knock-Kneed men and women, both young and old, will be glad to hear that my new appliance will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Worn at night. My new "Lim-Straitner", Model 18, U.S. Patent, is easy to adjust; its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of proven merit, used and recommended for the last 3 years by physicians everywhere.)

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This special dancing flat--leather lined, hand turned, covered heels--now obtainable for general use on stage or street! Write for Catalogue W -- MAIL ORDER our specialty Mailed C.O. D. -- satisfaction guaranteed -- on receipt of foot outline.

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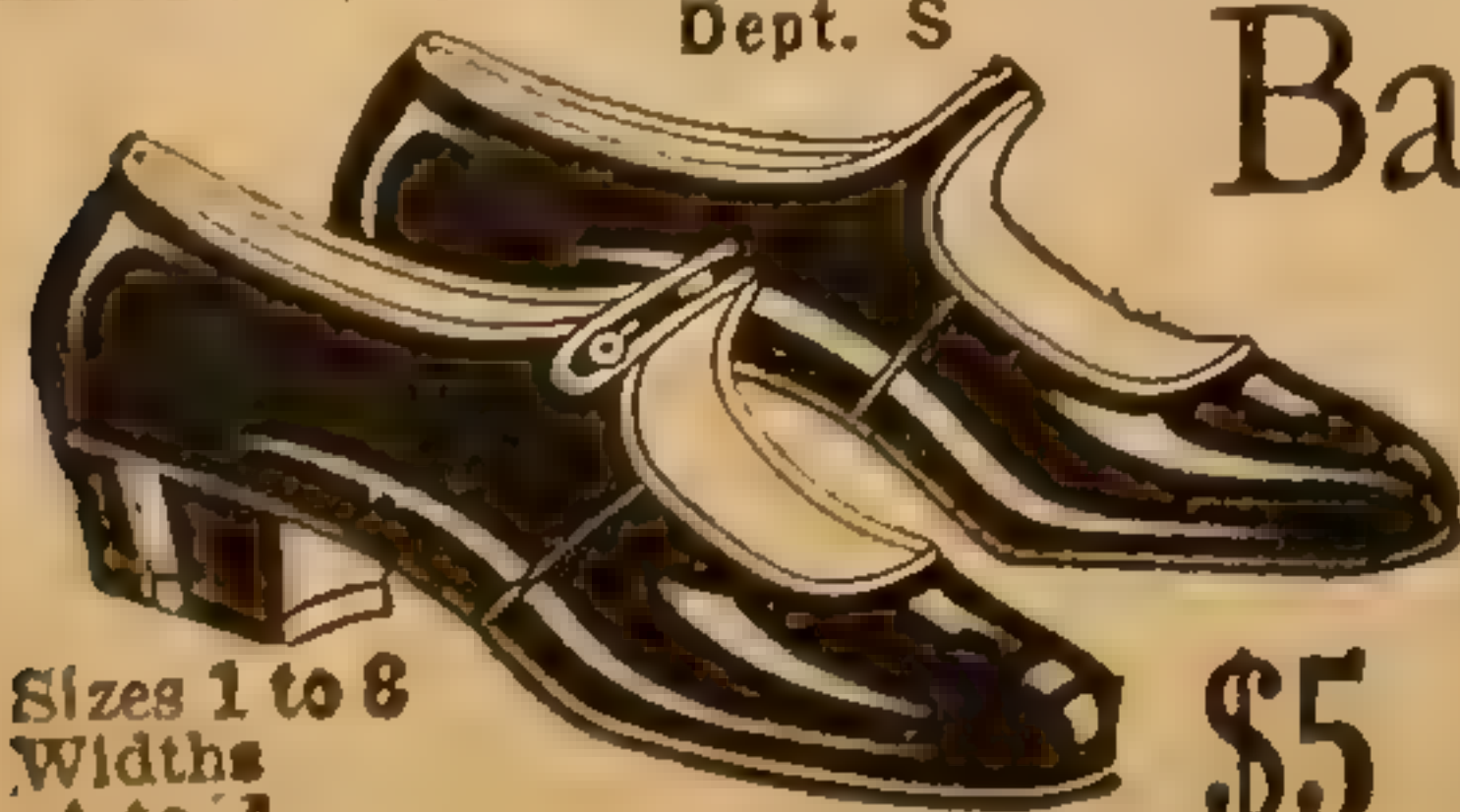
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W. & Pink Canvas
Split Fiber Soles,
\$1.50 extra

Sizes 1 to 8
Widths
A to E

\$5



Constance Talmadge's Christmas list is one of the long, long variety that starts in August and ends in March

Christmas Shopping Service

CONNIE'S LIST

Mother—Warm side-tied negligée of French blue or violet of cut chenille velvet \$12.75

Dad—Sterling silver compact, bottle opener, cork screw, and key to fit your lock; leather case . . \$5.95

Grandma—Rainbow scarf of warm gauzy yarn in rose, orchid or blue . . . \$4.50

Sister—Step-in chemise of peach crepe de Chine and cream lace \$3.95

The Twins—Boy's hand-smocked tunic suit, of chambray blue, or green with white repp collar and cuffs . . . \$1.95

Her Chum—Sterling silver vanity, of powder or rouge from Worth of Paris \$3.95

Her Beau—Nest of four silver-plated ashtrays, in a fifth with handle, Dutch style \$4.25

or

Zipper pouch-bag of cowhide or with lock and key, and flannel lining for golf togs \$18.50

Married Sister—Silk and cashmere stockings, broadribbed in blonde, gray, tan, bark or black \$2.00

or

Black pointed heel on a fine pure silk stocking of nude, beige, or gunmetal. Lisle sole and top \$2.50

An Aunt—Hand-painted organdy rose of orchid, pink, yellow or green . . . \$1.95

Her Niece—Mocha mittens fleece lined in white, grey or beaver. Sizes 00-4 . \$1.50

If you would like to have any of the articles listed here, send check or money order, together with size and color desired where necessary, to Screenland Shopping Service, 236 W. 55th Street, New York, N. Y.

NORMA'S LIST

For Mother—Wrist-length overblouse in white or French green radium silk. Cluster tucked collar and cuffs \$12.75

Big Sister—Braided leather riding crop, tan or black \$3.00

Small Sister—Quilted satin rose or blue bedroom slippers \$2.00

or

English wool golf hose, in camel, brown heather, gray or white with fancy coloured cuffs \$1.85

Small Brother—Warm blanket bath robe, in plaid design of blue, gray or brown \$3.95

Small Nephew—Cotton pongee pajamas of tan, blue, pink or white . . . \$1.45

Her Chums—Imported French garters of shirred ribbon and tiny flower wreath \$1.00

and

Bandeau-brassiere of tub silk, with elastic at back and narrow shoulder straps, in flesh, pink or white \$1.00

Brother's Girl—Glove silk step-in chemise tailored with contrasting colour bands. Pink or orchid \$2.95

Her Aunt—Imported collar and cuff set of white embroidered organdie, and Val lace \$5.95

Cousin—Kid belt of red, blue, or green, edged with patent leather \$1.50



Norma Shearer can do a Christmas list and look pretty at the same time. Try it.



Joke All You Want About This New Way To Be Popular—

But Read What Albert Mead and Thousands of Former Wall Flowers Say About It.

By Albert Mead

"I USED to think a fellow was crazy to try a stunt like this. It seemed positively ridiculous to think that anyone could become popular by learning to dance. And what's more, I couldn't believe that learning to dance by mail was possible—especially in a case like mine where I didn't know one step from another! "So every time I saw an advertisement like this, I just laughed. And I took great delight in poking fun at some of my friends who were taking this new course.

"But it wasn't long before I saw that the joke was on me. Slowly my friends seemed to be drifting away from me. They were always 'going to a party'—always having 'barrels of fun.' I was left out of the fun. Even the girls with whom I used to be so chummy, began to pass me by.

"Well, I'm only human after all. So, the next time I saw an ad of Mr. Murray's, the famous dancing authority, in a magazine I gave it a chance. I read it through and when I saw that I didn't have to buy anything—that I could learn all about the short-cut to popularity from a Free 32-page book, I mailed the coupon.

"And that started it. The

illustrated free book that came by return mail was so convincing and the free test lesson was so simple that I felt sorry to have hesitated all these months. I eagerly sent for Mr. Murray's complete course.

A Great Surprise

"And I received the greatest surprise of my life the day the lessons arrived. I opened the first page—and right there—before I was really aware of what I was

doing—I was actually doing one of the steps. In a few minutes I had mastered that step. It was so easy—so fascinating that I could hardly believe it. It was real fun to follow the simple diagrams and instructions.

"The following few evenings I was mastering the Waltz, the Fox Trot and other delightful new steps. It seemed so easy—so perfectly natural. And the remarkable thing about it is that I needed no music or partner. It seemed as if Mr. Murray himself were standing by my side gently directing, gently pointing out the right way or the wrong way to dance. And before I realized it, I was practically through with the course. I could hardly wait for a chance to dance at a real 'affair.'

"My big chance came the following Saturday night. It was the annual class re-union dance. All my former classmates and their 'best' girls were present. Jeanne was my partner.

"The music started. I rose with a thrill. Jeanne was wonderfully light and easy to lead. We glided across the floor like professional dancers.

"The band played. I led Jeanne gracefully around the room, interpreting the dance like an expert, keeping perfect harmony with the music.

"The 'old gang' stared at us in amazement. They couldn't believe their eyes! The transformation was too sudden for them. I laughed to myself and Jeanne's smile of understanding thrilled me.

"When the music stopped we found ourselves in the midst of a group of smiling, friendly, admiring faces. It was a complete triumph. And to think that just a few weeks before I couldn't dance a step!"

FREE! 32-Page Booklet and Test Lesson

But don't think of enrolling yet—not until you've read Mr. Murray's remarkable new 32-page booklet that is packed full of illustrations, not until you've been thrilled by the Test Lesson which also comes free. You'll enjoy Mr. Murray's book immensely, because it tells all about Mr. Murray himself, how he became private instructor to the "400," how he devised his easy home-study dances, how he taught over 250,000 people to dance by mail, and particularly how he can teach you to become a graceful, versatile, popular dancer in a few enjoyable evenings. And you'll enjoy reading his remarkable Test Lesson because it proves to you beyond a shadow of a doubt that you too can easily learn to dance this new way.

Get this free book and Test Lesson and read them carefully. They can mean the difference between a life of happiness, of friends, of good times—or a life of misery, loneliness and monotony. Mail the coupon at once and enclose only 25c to cover postage and mailing. Arthur Murray, Studio 541, 801 Madison Avenue, New York City.

Arthur Murray, Studio 541,
801 Madison Avenue, New York City.

Without obligating me in any way, please send me a copy of your Free Test Lesson and your beautifully illustrated 32-page book which tells all about Arthur Murray's remarkable course in dancing and explains how it can make me a graceful, versatile dancer, right in my own home, without music, partner or private teacher. I enclose 25c to cover postage and mailing.

Name

Address

City..... State.....

Results Count!

"The instructions were so plain and simple that I had no difficulty in learning at all. The pleasure I have had since taking your lessons is worth ten times the cost."—L. B., Springfield, Mass.

"I am delighted with your wonderful dancing lessons. Before I got your lessons I didn't know how to dance and was missing a lot of good times. When I got your lessons I was invited to a party and I had the most wonderful of wondrous times. Every one was so surprised. They asked me where I learned to dance so I told them about your wonderful lessons. Thanking you a million times."—Miss H. Z., Menasha, Wis.

"I have been more than pleased with the knowledge of dancing that I have gained from your course. From the fellow that could hardly take a step to the fellow that takes almost all the dance prizes that are ever offered here for the best dancer, that's what it has done for me, thanks to your wonderful and pleasant way of instructing by mail which made it possible for me to learn."—G. J. N., Houston, Texas.

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No. 256—Price \$38.00
\$2 Down and \$3 a Month

This great big cluster of seven best grade sparkling blue white diamonds is set in SOLID PLATINUM in this solid white gold ring. The cluster of 7 diamonds sparkles and flashes like a \$500 solitaire and looks like one big diamond from a short distance. Guarantee bond with each ring.

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\$44. Pay \$2 down and \$3.50 a month for 12 months. Large best blue white diamond. 2 sapphires.

NO. 259

\$62. Pay \$2 down, \$5 a month for 12 months. Large best blue white diamond. 4 blue sapphires.

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\$7.50 Value Gift to every customer who answers this advertisement, just to prove that we give you the best values for your money.

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This beautifully illustrated jewelry book brings our jewelry store into your home. You can save 1/3 by ordering from this book. Just fill in and mail the coupon.

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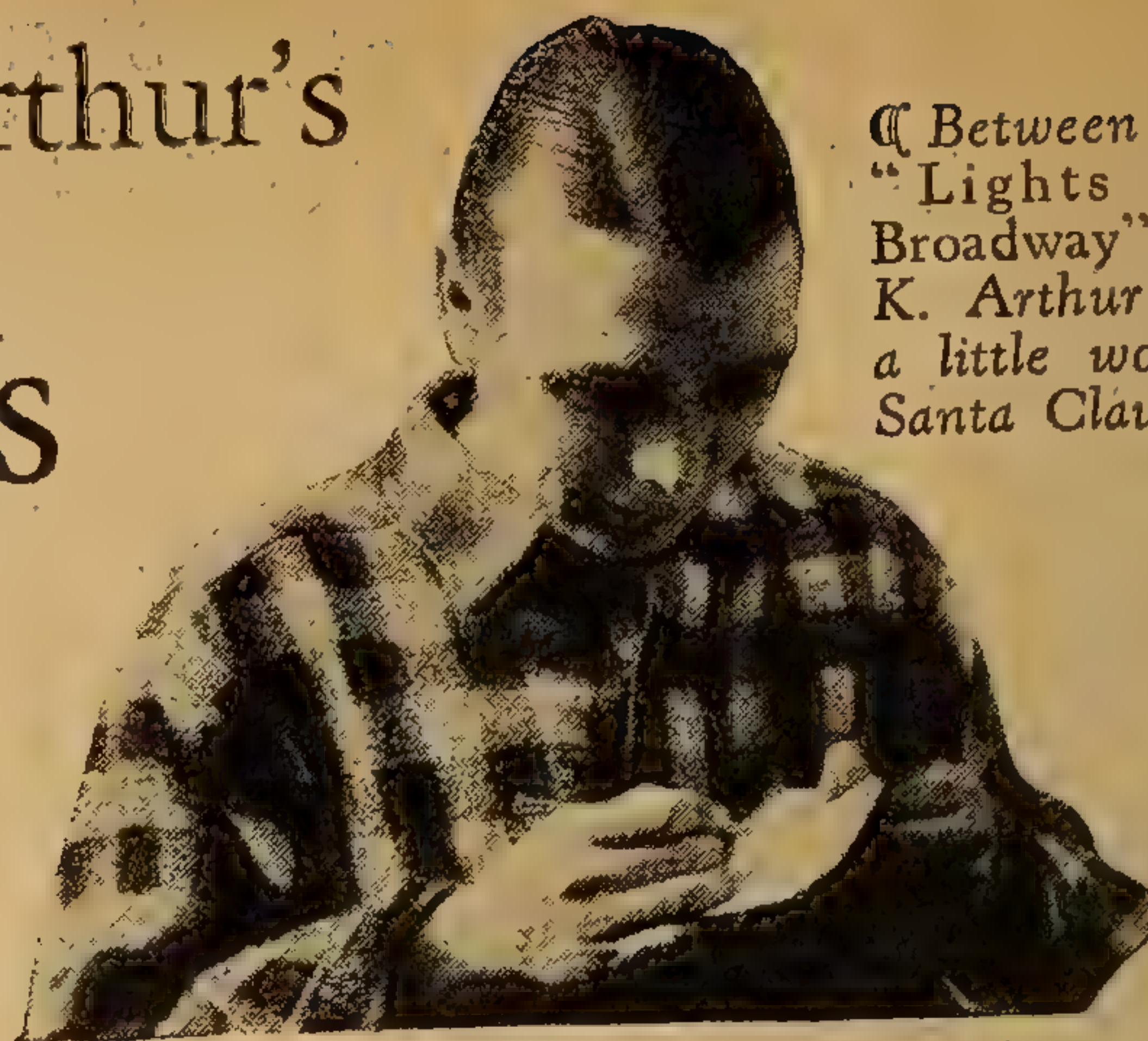
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- ☐ Please send No. to me on free trial. If I keep it, I agree to pay for it according to your terms. (Deposit can be sent with order if you prefer.)
- ☐ Please send your big new free catalog to me, showing diamonds, watches and jewelry at special low prices, on easy-to-pay terms.

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Local Address.....
City & State.....

George K. Arthur's Christmas List



Between shots of "Lights of Old Broadway" George K. Arthur lays out a little work for Santa Claus.

FOR A GOOD HUBBY

A genuine silver golf putter. A full-sized duplicate of Walter Hagen's favorite putter . . . \$35.00

One of the new flat silver cigarette cases that fits the pocket \$12.50

FOR MOTHER

A copy of a new French purse of grosgrain leather with gilt monogram design and gilt clip edgings . . . \$9.75

FOR A SMALL SISTER

Pocket comb of French gilt . . . \$2.50

FOR AN AUNT

Writing portfolio of leather with lock and key . . . \$8.50

FOR A DEBUTANTE SISTER

A real crystal choker necklace, hand cut . . . \$8.00

Hand-blocked silk crepe scarf . . . \$5.95
Sheer silk stockings with the new Paris clox . . . \$2.45

Pair of imported washable do-skin slip-on gloves . . . \$3.75

FOR A MARRIED SISTER

A silver-plated vegetable dish with double compartment . . . \$12.50

FOR A SMALL BOY

One of the new fancy sweaters \$7.50

FOR A BABY NIECE

Hand-smocked coat of white wool crapella with hand-made Irish pattern lace . . . \$7.95

Ask Me—Continued from page 5

Mary E. Hoft. Why of course you can ask questions; that's what I'm here for, but you were too late for the September number. Yes, Dorothy Mackaill and John Bowers both use their own names. Dorothy was born in Hull, England, in 1903, and John Bowers in Indiana. Dorothy has fair hair and blue eyes and John has dark eyes and hair. Address at First National, 383 Madison Ave., N. Y.

M. L. Joslin. If you order SCREENLAND each month, then you will be sure not to miss the "Answer Page." (Advt.!! Tra-la-la!)

Elmira. Jack Joyce has just been signed for a long-term contract with Paramount. He actually has only one leg. Duane Thompson will next be seen in a comedy with Walter Hiers.

M. M. A. (Long Island). Diana Kane is no relation to Robert Kane, producer. Diana really is Lois Wilson's sister. She has only recently become a movie actress and, prior to that, was hostess in a hotel in the West. Latest picture "Invisible Wounds," starring Blanche Sweet. Incidentally this will be produced by Robert Kane.

Mrs. Duggan. Frances Howard has naturally wavy light brown hair. Her only pictures to date are "The Swan" and "The Shock-punch," although she has appeared in many stage successes. Recently married Samuel Goldwyn, millionaire producer. Yes, Mrs. D, the paths of glory lead but to the gravy.

Willie Spangler. Impossible to put your answers in the September issue, which was

on the newsstands before your letter reached me. Constance Bennett, care Fort Lee Studios, Fort Lee, N. J. Larry Gray and Mary Brian, with Famous-Players, Astoria, L. I. Bert Lytell, Warner Bros., Sunset Blvd., Hollywood. Priscilla Dean with Cecil de Mille, Culver City, Cal. Lloyd Hughes, First National, 801 E. 175th Street, N. Y. C. Kathleen Bennett care Metro-Goldwyn-Mayer, Culver City.

Kathryn J. Hetrick. Space won't permit me to list all the pictures the players you mention have done; but here are some of the most recent ones. Norma Talmadge "Graustark"; Colleen Moore "Desert Flower"; Corinne Griffith "Declasse"; Mary Pickford "Little Annie Rooney"; Viola Dana "The Necessary Evil"; Harold Lloyd "The Freshman"; Wesley Barry "The Midshipman"; Thomas Meighan "Whispers"; and Douglas MacLean "Introduce Me."

S. Pearce. Never heard of the actress you mention. You bet we enjoyed Rod LaRocque in "Night Life of New York." He's not married yet; we enjoy that, too.

M. Taylor. You're one of the few who don't demand their answers in a hurry. Salutations! Thanks! Call again! Ricardo Cortez was born September, 1899. Betty Bronson hails from Trenton, N. J., and 1906 was her birthyear. Ben Lyon is 24, Richard Dix 30. Norma Shearer will next be seen in "The Tower of Lies."

Sylvia Warner. You certainly show excellent judgment. Ricardo Cortez is tall, dark, rather Spanish-looking although he was actually born in Alsace-Lorraine and his next picture will be "The Pony Express." Ben Lyon is also tall, his height

How a Strange Accident Saved Me From Baldness-

Sixty days ago it made me boiling mad. Today I look back and laugh at the incident for it brought me a marvelous new growth of hair

I'M willing to bet that I've wasted more money trying to end my baldness than any other man in the world. So naturally I laughed at any ad that sounded like a baldness remedy. And the oftener I laughed, the more bald I became.

When my wife began to look sorrowfully at my thinning hair I smiled regretfully. When my friends began to call me "baldy" I felt somewhat annoyed. But when my private secretary began to look strangely at my glistening scalp and snicker—well it made me mad.

But the worst was yet to come. About sixty days ago I saw a tooth paste advertisement that offered to send a free booklet. It sounded interesting so I clipped the coupon and gave it to my secretary to fill in and mail.

Well, a few days later, to my utter surprise, I found on my desk—not a booklet on toothpaste—but a booklet and a letter telling how to end baldness in 30 days!

I glanced from the booklet to my secretary. I felt my blood boiling.

"Miss Harris," I said to her, "I can't say that I appreciate your sense of humor. Just what is your idea? Is it..."

She paled. "Why, Mr. Burns—what's wrong—what have I done?"

"Done?" I shouted, "aren't you content with laughing at my bald head—must you make matters worse by sending me this hint. If it pains you to look at my head you are always at liberty to resign!"

Tears came into her eyes. And between sobs she explained why it wasn't really her fault.

She said that the coupon which I asked her to mail had another coupon printed on the back—and the other coupon offered to send a free book about baldness. Well, she simply used her own judgment!

"Hm," was all I could say. And during the entire day not a word passed between us.

But that night on my way home I read the book about baldness. And I have to admit that a more interesting, more helpful, more honest book I've never read in my life. It described an entirely new method of making hair grow—a method perfected by Alois Merke, founder of the Merke Institute, Fifth Avenue, New York. It is the only treatment I had ever heard of that actually reached right down to the hair roots and awakened them to new, vigorous activity.

As I read on I felt myself weakening in my



resolve not to try another hair treatment. And then when I read that Merke actually guaranteed a new growth of hair in 30 days or no cost to me—well, I completely weakened and sent for the treatment.

The first two or three times I used the treatment I began to notice that my hair didn't fall out as much as it used to. But, a week or so later when I looked in the mirror I saw something that almost bowled me over! For there, just breaking through, was a fine downy fuzz all over my head.

Every night I spent 15 minutes taking the treatment at home. And every day this young hair kept getting stronger and thicker. At the end of a month you could hardly see a bald spot on my head. And at the end of sixty days—well, my worries about baldness were ended. For I had regained an entirely new head of healthy hair. Can you blame me for laughing now at the strange incident of 60 days ago?

Read This!

"Results are wonderful. My hair has stopped falling out and I can see lots of new hair coming in. I preach your system to everyone!"—F. D. R., Washington, D. C.

"My hair was coming out at an alarming rate, but after four or five treatments I noticed this was checked. My hair is coming in thicker and looks and feels full of life and vigor."—W. C., Great Neck, N. Y.

"I have used your system for eight weeks and although the top of my head has been entirely bald for six years, the results up to the present are gratifying. In fact, the entire bald spot is covered with a fine growth of hair."—W. B., Kenmore, Ohio.
(Original of above letters on file at the Institutes.)

Here's the Secret

According to Alois Merke, in most cases of baldness the hair roots are not dead, but merely dormant—temporarily asleep. Now to make a sickly tree grow you would not think of rubbing "growing fluid" on the leaves. Yet that is just what I had been doing, when I used to douse my head with tonics, salves, etc. To make a tree grow you must nourish the roots. And it's exactly the same with the hair.

This new treatment, which Merke perfected after 17 years' experience in treating baldness, is the first and only practical method of getting right down to the hair roots and nourishing them.

At the Merke Institute many have paid as high as

\$500 for the results secured thru personal treatments. Yet now these very same results may be secured in any home in which there is electricity—at a cost of only a few cents a day.

The thing I like most about Merke is that he very frankly admits that his treatment will not grow hair in every case. There are some cases of baldness that nothing in the world can help. But so many others have regained hair this new way, that he absolutely guarantees it to produce an entirely new hair growth in 30 days or the trial is free. In other words, no matter how thin your hair may be, he invites you to try the treatment 30 days at his risk, and if it fails to grow hair then he's the loser—not you. And you are the sole judge of whether his method works or not.

Coupon Brings You Full Details

This story is typical of the results that great numbers of people are securing with the Merke Treatment.

"The New Way to Make Hair Grow," which explains the Merke Treatment in detail, is the title of the vitally interesting 34-page book, which will be sent you entirely free, if you simply mail the coupon below.

This little book tells all about the amazing new treatment, shows what it has already done for countless others, and in addition contains much valuable information on the care of the hair and scalp. Remember, this book is yours free—to keep. And if you decided to take the treatment, you can do so without risking a penny. So mail the coupon now and get the surprise of your life! Address, Allied Merke Institute, Inc., Dept. 6711, 512 Fifth Avenue, New York.

GET THIS FREE BOOK



Allied Merke Institute, Inc.
Dept. 6711, 512 Fifth Avenue, N. Y. C.

Please send me—without cost or obligation, in a plain wrapper, a copy of your book describing the Merke System.

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(State whether Mr., Mrs., or Miss)

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"Your Fat Will go as mine did"

For 18 years women have told women about Marmola Prescription Tablets. Told how easily, how pleasantly they ended excess fat. No exercise, no dieting required.

Mark the result today. Countless women keep slender with Marmola. You meet them in every circle. Over-fat figures are the exception now. People are using over one million boxes of Marmola every year.

You know that Marmola must be safe and efficient, else it never could have gained such a place. Then let us tell you the ingredients; also how and why it acts. Also what it has done, what it will do. Investigate Marmola in fairness to yourself.

Excess fat is a blight to beauty, to health and efficiency. Let us tell you how to easily and quickly reach the weight you want.

Marmola Prescription Tablets are sold by all druggists at \$1 per box. Send this coupon for our latest book, a 25-ct. sample free and our guarantee. Clip it now.

The Pleasant Way to Reduce

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Mail for
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338



I Can Teach You To Dance Like This

—Sergei Marinoff

My wonderful new method makes Classic Dancing easy and fascinating to learn at home. Simple charts and photographs illustrate each lesson; clear, simple text and phonograph records teach the essentials of technique.

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"A Kiss for Cinderella" is to be released in December and in this masterpiece by Sir James M. Barrie, Betty Bronson has her second great opportunity.

being 5.11 and he has dark brown hair, dark blue eyes, and a jolly manner makes him a real good pal to have around. Ben's next will be "The Pace that Thrills."

Irene Zuro (N. J.). Eileen Sedgwick, Hoot Gibson and Jack Hoxie all care Universal, Culver City. Alberta Vaughn, with F. B. O., 780 Gower Street, and a quarter is the sum usually sent to cover postage.

W. Raymond (Colombo, Ceylon). Didn't we meet at Kandy, sahib? Ruth Roland was married but is now divorced. Glad SCREENLAND has given you the best collection of pictures; we do have unusual ones, don't we? I don't know of any film company where you could get a cowboy suit, but you can purchase one through Sears Roebuck's mail order house, Chicago.

Lydia Cortland. Address Norma and Constance Talmadge at the United Artists Studios, Hollywood, Cal. Ramon Novarro and Renee Adoree at the Metro-Goldwyn-Mayer Studios, Culver City. Bebe Daniels at Famous-Players Lasky, Vine Street, Hollywood, and Alberta Vaughn, F. B. O.

Frances S. Madge Bellamy's parents are Americans and Madge was born in this country. She is 21 and you can reach her at Universal Studios, Culver City.

Salvatore Lombard. So you want a "strip of addresses." Well, just you tell me what "strip" you want and I'll do my best to oblige.

Bubbles. I've been nearly "bursting" with pride since receiving your letter. I've always felt the way you do, but between ourselves I don't know whether the editor did. However, I showed him your kind remarks, and now I see he looks at me differently! How differently? A-a-ah! Buck Jones, born in Vincennes, Ind., commenced his screen career with Fox. He stands 5.11, weighs 173, and has brown hair, grey eyes, also a wife, I believe. Pat O'Malley was born in Dublin and proud of it. He is 5.11, weighs 168, and has brown hair and blue eyes. Married and has three children who'll be stars when you and I are ancient. Ben Lyon isn't married—no indeedy. Single life looks mighty good to Benjamin these fine days! Born in Atlanta, Ga. See answer to Sylvia Warner for the rest.

David Greene (Silver Lake). Of course there is "a person named Juanita Hansen" in the movies. Although only 28 Miss Hansen has been in pictures since the first chapter, as bathing-beauty and serial queen. Just at present she is touring the country,

but we hope to see her back on the screen before long.

Ardle Karder. So you're only eleven, four feet eight and weigh 78 lbs. but you can act and especially vamp parts. Omi-gosh! Why not stick to ingenue parts? But you'll have to stop screaming when you are teased. Nice little ingenues don't get into tempers, you know—at least they're not supposed to. Send stamped addressed envelope if you want reply direct.

Old Sol. Katherine MacDonald did leave the screen for a time after her second marriage, but she'll be back again in "The Unnamed Woman," an Embassy picture. Lou Tellegen's next picture will be "Silver Treasure."

Esther M. Sorry, but there's usually so much fungus—or is it fungi?—on the chins of the Beery brothers that I have never been able to see whether they have dimples or not. I'll investigate next time I get close enough to them.

Irma Dumons. Did you enjoy the book "Babbitt"? Willard Louis played Mr. Babbitt and Mary Alden the "missus." Do you know you make funny little round "o's" to dot your "i's" just as Corinne Griffith does?

Paddy B. Yes, Ernest Torrence has a brother on the stage; his name is David Torrence.

Ruth F. From time to time SCREENLAND illustrates frocks, etc., which readers may purchase by sending cheque and size required. I am sure you will be quite satisfied with the result.

Dorothy Scott (Cal.). Twenty-five cents is usually sent to cover return postage of photographs. Direct reply is sent when stamped addressed envelope is enclosed.

Mary Jade. Douglas Fairbanks, Jr., was born December 1910 and he's just finished making "Wild Horse Mesa." Both Norman Kerry and Anna Q. Nilsson are in their early thirties. Dorothy Gish is married to James Rennie, one of Broadway's dandiest actors.

"Miss Mangy." What happened to the ink in your house, eh? Pencil's awful hard to read. Mary Brian, Betty Bronson, Richard Dix all get letters at the Famous Players Lasky Studios, Astoria, Long Island, N. Y. Alberta Vaughn with F. B. O. and Richard Barthelmess at Inspiration Pictures, care First National, 383 Madison Ave., New York. Couldn't make out what it was you said about Dick, because the writing faded away in sorrow.

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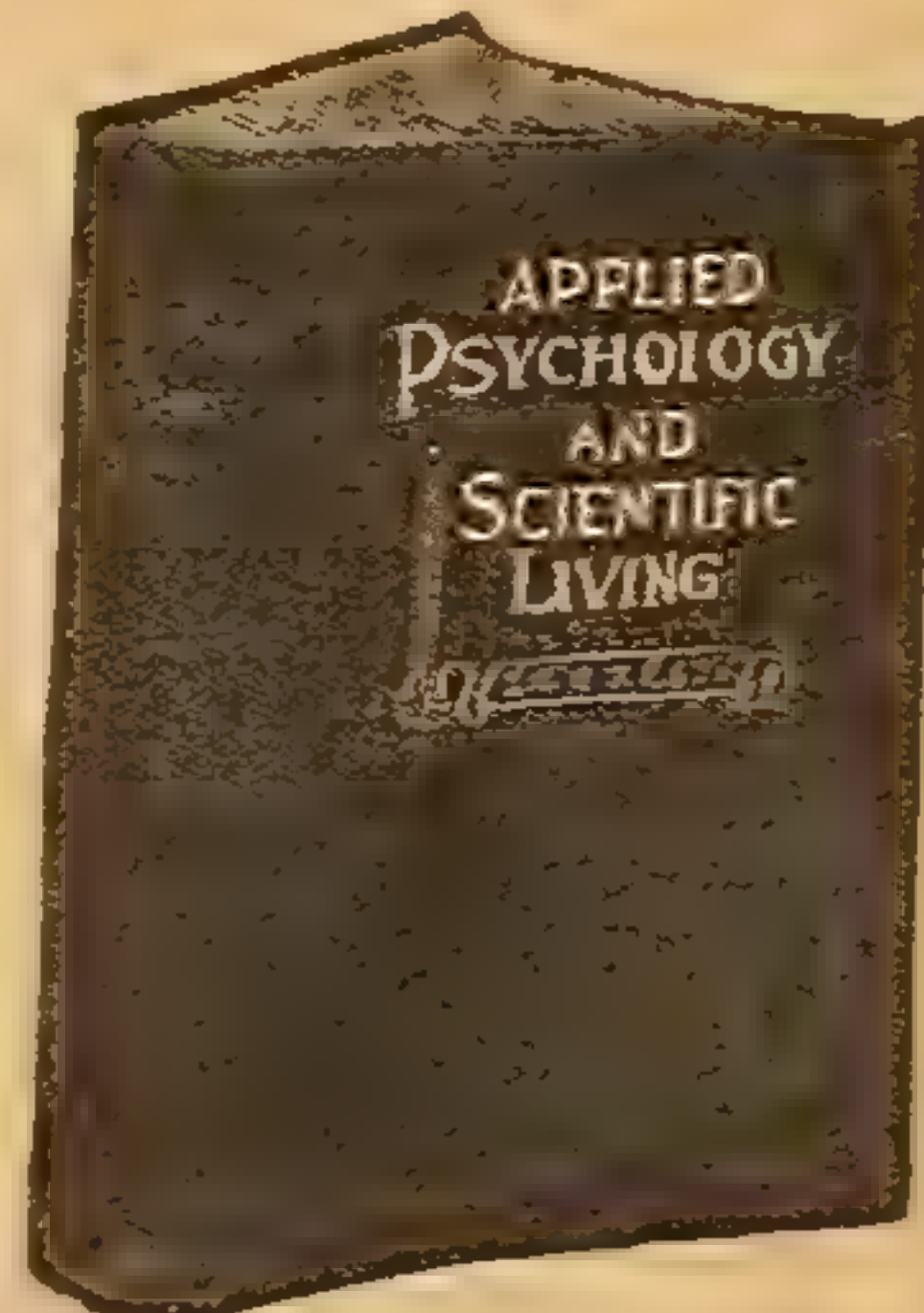
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Nancy Lou. Those are their real names. Gertrude Short has brown bobbed hair, blue eyes, and light complexion, and was born in Cincinnati. Louise Fazenda of the hazel eyes and light hair hails from Lafayette, Ind. Louise is playing in "Seven Days" at the Warner Studios, Sunset and Bronson Aves., Hollywood. Gertrude Short at 642 Santa Monica Blvd., Hollywood, and Aileen Pringle with Metro-Goldwyn-Mayer, Culver City, Cal. Walter McGrail is now making "Havoc."

H. F. T. You will see Wanda Hawley in "The Unnamed Woman," an Embassy Picture. Wanda has married again. This time the lucky man is J. S. Wilkinson of the Embassy Films.

Marion M. Andree Lafayette was born in France. She is a blonde. Andree only did one picture here—"Trilby," married a fellow-countryman and trotted right back to France. Alice Lake was born in Brooklyn in 1897, Adolphe Menjou born February, 1891, in Pittsburgh. Antonio Moreno born September, 1888, in Madrid, and Alla Nazimova 1879 in Walta, Crimea, Russia. Anna Q. Nilsson is a native of Sweden, Ystad being her home-town. The world drifts to Hollywood, doesn't it?

Esther W. (Detroit). Colleen Moore, at United Artists Studios, Hollywood. Colleen was born August, 1902. Evelyn Brent care F. B. O., 780 Gower Street, Hollywood. George O'Hara same address. Malcolm McGregor at Metro-Goldwyn-Mayer Studios, Culver City. Lewis Stone, United Artists, Hollywood. Laura La Plante at Universal, Universal City, Cal. That is her real name, as far as I know. Ben Alexander, 1770 North Vine Street, Hollywood. Harold Lloyd and Jobyna Ralston at Hollywood Studios, Hollywood. Douglas McLean and Alberta Vaughn, F. B. O. Patsy Ruth Miller is with Warner Bros., Sunset Blvd., Hollywood. Gloria Swanson, Alma Rubens, Richard Dix, Mary Brian and Florence Vidor care Famous-Players Lasky, Vine Street. Wandy Wiley, Century Comedies. Malcolm McGregor is 28 and his little girl is seven. For other information just read down this column and you will see it.

W. A. G. Regret I cannot tell you where to get photos of stars who have died. Write Phyllis Haver at Famous-Players Lasky, Vine Street, Hollywood. Dagmar Godowsky is contemplating a vaudeville tour on the Keith-Albee circuit; so it's best to address her at their offices, Palace Theatre, New York. Miriam Cooper seems to have left the screen for ever. In private life she is Mrs. Raoul Walsh and her husband directs for Famous-Players. Mahlon Hamilton, United Studios, Hollywood.



Ann Pennington has rung down the curtain on her famous knees and taken up shooting seriously in Hollywood.

Clara K. Young has been in vaudeville for the past few months. Agnes Ayres, 1520 Vine Street, Hollywood. Julia Faye is still in pictures, Phyllis Haver played in "Rugged Waters" and Gladys Walton's latest is "Anything Once." Dale Fuller will be seen in "Ben Hur." Alice Joyce has been in Europe with her husband on a vacation, but you will see her in "Stella Dallas." Jane Novak has been playing in "Lazybones," and it is rumored Henry B. Walthall is going to sign up with D. W. Griffith again. Don't know what has happened to the other old-timers.

Monkey. Ronald Colman is at the United Studios, Hollywood, and Ricardo Cortez with Famous-Players Lasky, Vine Street, Hollywood.

Patsy, the Party-Hound

(Continued from page 27)

to tell Pola.

"But Pola was very imperious. 'No,' she said, 'go sit down.'"

"And quite obediently Rod went and sat down."

Simply everybody was at that delightful party given by Mr. and Mrs. Rapf. Both are the soul of hospitality, you know. There was a wonderful informal supper out in the dance-hall-projection-billiard room across the back garden lawn, and Harry Rapf himself saw personally that all his seventy-five or eighty guests were comfortable and wanted for nothing. It

was just nothing to see Mr. Rapf dashing about with a chair under one arm and a bottle under the other, seeking out some momentarily lonely or thirsty soul and trying to make life bright for him or her.

Then the Rapfs sprang the funniest, most amusing stunt I've ever seen at a movie folks' party. It was a series of pictures, shown in that wonderful aforesaid dance-hall-projection-room-billiard-parlor. The pictures were all satirical or burlesque. To me the funniest one of all was an ancient Universal picture, starring Hobart Henley, in which he played an earnest young surgeon in a field hospital. Hobart sat next to Patsy



No home, no library or reading room is complete without the works of this the greatest writer of historical romance of modern times.

"At our price, white man, she is yours!"

Still alive, before us on the altar stood the woman we had spent so many perilous months seeking. But what was she doing here among these jungle savages, carrying in her arms their holiest idol? What chance had we to save her, three white men among these hordes of angry blacks!

To enter the sanctuary would be to violate their holiest laws; to touch the hem of her skirt would mean instant destruction.

Suddenly . . . a strangled cry and Ragnall sprang toward her. But with a fierce gesture the Arab thrust himself before the altar and set the price of this woman's freedom.

As he made his bargain I gasped with horror, for what he demanded was dearer than gold.

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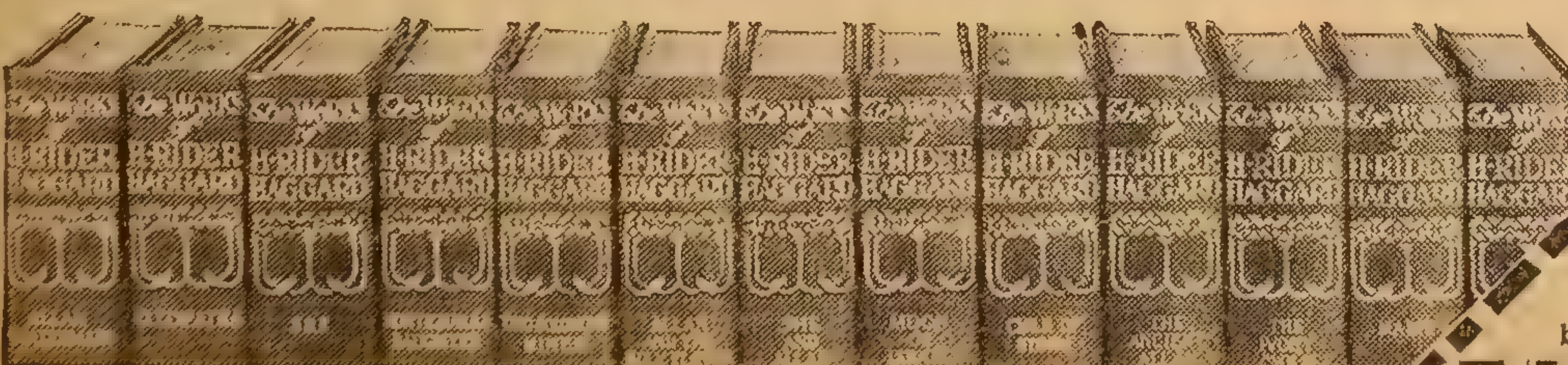
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and me, and he really did squirm, but took it all like a good sport at that. It was a very serious war picture, but somebody had written funny sub-titles, which made the whole thing a scream.

Norma Shearer was there, clad in her favorite pink georgette, looking very lovely, and much attended by Jack Gilbert.

"MY DEAR!" exclaimed Patsy. "I have a letter from Carmelita Geraghty, who isn't too busy over there in Germany where she went to make pictures to have time to take tea with all sorts of celebrities."

"I'm dying," read Patsy from Carmelita's letter, "to tell you about the remarkable Sunday we spent yesterday. Karl Kitchen invited us (Carmelita and Virginia Valli) to come over to Salzburg, just across the Austrian border, to have luncheon with Franz Lehar, the composer."

"Mr. Lehar spoke enthusiastically of meeting Mae Murray in Paris, and what a wonderful woman she is. Just now he is working on a theme for 'Romance,' the play to be adapted for Geraldine Farrar."

Patsy and I of course took in the Sixty Club dance, accompanied by Tom Chatterton, who has just come back from the South Sea Isles, which territory hasn't been contaminated by the Charleston as yet.

Charlie Chaplin was there with his wife. So were Marion Davies, and Norma and Constance Talmadge, with Buster Collier of course in evidence. Barbara LaMarr was to have been on hand, but was taken ill.

"Oh, there are Charlie Chaplin and Mrs. Rudy Valentino having a lovely time waltzing!" exclaimed Patsy. "She is too tall for him, but they do seem to be having such a good time! Of course Mrs. Valentino hasn't bobbed her hair. Who would that had hair like hers!"

Roscoe Arbuckle was there, too, with that pretty wife of his. They say he has become a marvelous director. He danced a lot with Constance Talmadge.

The bobs are becoming boyisher and boyisher. Corinne Griffith, in white chiffon over silk, wore the most boyish bob of all, except Laura LaPlante and Bessie Love, who have their hair as close as a boy's. Lowell Sherman was there with his eternal monocle, and he danced frequently with Seena Owen.

Madeline Hurlock and Mrs. Valentino were practically the only long-haired actresses present.

"It seems as if it is the men who are wearing hair these days," confided Patsy. "Just look at Rudolph Valentino and Eddie Lowe and Jack Barrymore—all wearing a rush of whiskers to their Adam's apples!"

BEBE DANIELS gave a house warming party as soon as she struck Los Angeles. All Bebe's old girl friends were there and of course a lot of her old boy friends.

And of course Bessie Love danced that free, unfettered Charleston for us—you know—the one you couldn't possibly dance with a partner on account of all the back kicks and forward kicks and everything. No party is these days complete without that sweet child doing the wicked Charleston, when everybody knows she looks as though she would naturally be saying her beads!

Bebe's house is a handsome plaster-and-concrete structure, of modified Italian architecture, up close to the Hollywood foothills. And it is the most hospitable house in the world. Bebe is a perfect hostess, not only because of her warmth and radiance, but because of her charming wit and tact. Bebe is about the wittiest girl I know, but always kindly. I have known her to pass by many an opportunity to say

something bright at the expense of another's feelings. One could see the funny sparkle in her eyes, but her kindness prevailed. If it is a question of somebody's feelings being hurt or Bebe appearing momentarily stupid, Bebe accepts the "dumb" rôle, where many a far less witty person would take advantage. Bebe's mother, Mrs. Phyllis Daniels, is a wonderful hostess, so no doubt Bebe, through inheritance and training both, comes rightly into her own.

Rudolph Valentino and his wife were there, with Rudy as quietly gallant as ever. Rudy isn't at all the sheik, really. As Ina Claire once remarked with her sprightly little grin:

"Why, Rudy Valentino isn't a sheik at all; he's just a gentleman; it is Charlie Chaplin who is the real sheik of Hollywood!"

Rudy often as not dances with the plainest girl—if any!—at a party.

Harold Lloyd and Mildred Davis Lloyd were there. Mildred is faithfully reducing,



Herbert Brenon, director of Betty Bronson in "A Kiss for Cinderella," confers with Studio Costume Director, H. M. K. Smith.

and wiped away a tear as she turned away from the lovely buffet supper. Harold was once engaged to Bebe, you remember, but nowadays he is merely as big-brotherly to his former sweetheart as any devoted wife like Mildred could wish.

Paul Bern, the gentle, sweet-souled, unselfish and always tenderly-thoughtful-for-others Paul Bern, was there, seeing to it as usual that no guest lacked either for food or conversation, listening attentively sympathetic to any enthusiastic tale which any young egotist had to pour out about herself or himself. Florence Vidor, "icily regular, splendidly null" as ever, was there. Everybody is wondering when she and George Fitzmaurice are going to be married.

So were May McAvoy and Bobby Agnew—and Eddie Sutherland! Everybody used to say that May and Eddie were going to be married, but somehow May's mamma

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Sir! If your hair is coming out, getting thin in spots; if dandruff and itching scalp are making you uncomfortable and bringing you face to face with the thing that all men dread—baldness—then there's just as good news for you. Because this great discovery will positively stop falling hair, eradicate dandruff, itching scalp and—provided the roots of your hair are not totally dead—quickly bring your hair back to rich, luxuriant growth.

I am not guessing or theorizing. I know whereof I speak. I have been experimenting with hair culture for many years. I have tried and tested every known hair stimulant and tonic recognized by science. And I say without reservation that this new discovery will do more to nourish the scalp, quicken the growth and beautify the hair than any previously known preparation.

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But that price would restrict my discovery to a very limited market. As Hairgro is the greatest achievement of my laboratories, I am anxious for it to become universally known and used. So I have decided to retail the first 10,000 bottles at only enough to pay the cost of compounding, bottling and advertising—which I have figured down to just \$2.47 per bottle, plus a few cents postage.

There is no better time than now to start the use of Hairgro. In the late summer and fall, the productive glands in the human body are functioning at their fullest efficiency—and Nature will cooperate with Hairgro to the utmost in yielding the finest results for you.

Whether your hair is bobbed or long; if you want to control its length and add to its splendor; if you want to make the most of Woman's Crowning Glory by developing your hair to its most glorious possibilities—don't delay another minute.

Send no money—just mail the coupon

There is no formality for you to go through. I do not even ask that you send any money. Just fill out and mail the coupon. In a few days the postman will bring your bottle—and then simply pay him my special laboratory price of \$2.47, plus a few cents postage. Don't put it off. Mail the coupon today!

M. J. McGowan, *Chief Chemist*

McGowan Laboratories
710 W. Jackson Blvd. Chicago, Ill.

COUPON

The McGowan Laboratories,
710 W. Jackson Blvd., Dept. 119, Chicago, Ill.

Dear Mr. McGowan: I am willing to let you prove to me, at your expense, that Hairgro will make my hair thick and fluffy, free my scalp from dandruff and give new life to my hair. Please send me a bottle at once. I will pay the postman \$2.47 (plus postage) when it arrives. It is understood that the full purchase price will be refunded if I am not delighted with the results in every way.

NAME

ADDRESS

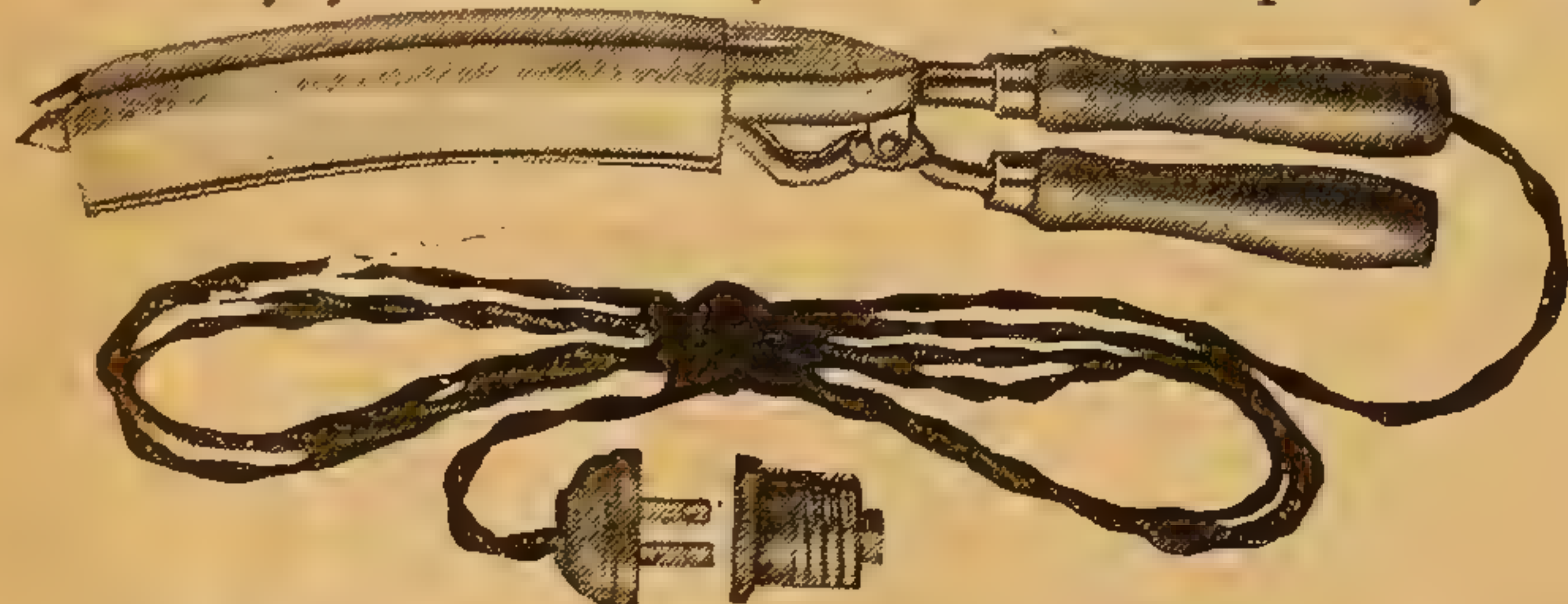
NOTE: If you are likely to be out when the postman comes you may remit \$2.60 and your Bottle of Hairgro will be sent postpaid.

A Lovely Marcel in 5 Minutes With This Marvelous Invention!

Whether you belong to the bobbed-hair brigade or wear your hair long, you can have a glorious marcel, the envy of all, and snap your fingers at the professional hair dressers! The minute you have your own "Superior"—the electric marcel waver we are telling you about—you are emancipated from the "tax" you've been compelled to pay to beauty parlor hair dressers. Good gracious! Have you ever stopped to figure up how much you can save in a year by doing your own marceling? Just sharpen your pencil and see! Enough to provide you with a lot of things you would dearly love to have, that's sure! And on top of that you won't be tempted to neglect getting a marcel many times, for "just one more day," because it's so expensive. You will *always* have a fresh marcel and that confident feeling of looking your best every day in the week.

You'll be Delighted!

To see how quickly, easily and beautifully you can dress your hair with



this Electric Waver—yet it's all delightfully simple! You simply attach the Waver to an electric light socket and marcel your hair just the way you want

it. It makes a beautiful and deep wave in a few minutes' time—needs no skill or outside assistance. It attains the right temperature for the best results. It imparts an exquisite wave of alluring loveliness, leaves the hair soft and lustrous—a glorious transformation into undulating waves and seductive curls of lasting beauty and charm.

Our Amazing Offer:—

The Coupon below is an out-and-out offer to let you try the "Superior" magic method without cost, for ten days in the privacy of your own home. Send no money—just clip the coupon. The Waver is yours to use for 10 full days, without the slightest obligation to keep it! Hand the postman a \$3.95 deposit plus a few cents when he delivers the Waver to you.

Keep it and use it for 10 days—use it yourself—let your friends try it—test in any way you wish. Then if you are not perfectly delighted with the results, simply send it back to us in 10 days and we will return the \$3.95 deposit without quibble or question. Fair enough, don't you think?

Say! You're going to be so delighted with this waver—so thrilled with the joy of having your hair beautifully marcelled every single day—so happy over the money it saves you—that you wouldn't part with the little "Good Fairy" for many times its cost! So clip the coupon now—while this low price, no money down introductory offer is in effect—and mail it TODAY!

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Dept. 26, 2208 Pine Street, St. Louis, Missouri

Fill Out And Mail Now!

SEND
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MONEY—
10 DAYS'
TRIAL

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Please send the SUPERIOR Marcel Waver. I agree to deposit \$3.95 (plus postage) with the postman when he delivers it. If I am not satisfied, I will return the outfit to you within 10 days and you are to refund my money.

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PEDODYNE, the marvelous new Solvent, banishes Bunions. The pain stops almost instantly. The Hump vanishes as though by magic. **THEN YOU WILL HAVE SHAPELY FEET.**

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objected and nothing came of it. And now—well, Bobby is just always there, always attentive—and who knows what may come of it?

A hundred guests altogether were present, and simply overflowed the house.

CARMEL MYERS gave a little luncheon party the other day, and showed us her treasures brought from abroad. She is living in one of those airy, pretty apartments belonging to the Ambassador Hotel, and situated on one of the wide lawns—a much nicer place, to my way of thinking, than the hotel itself.

Carmel's living room has in one corner a perfect festoon of—what do you think?—Snakes. Of, of course not live ones! But in Paris she says it was the vogue when she was there to wear little live gopher snakes twined about the wrist, and she wore one. She declares that snakes fascinate her, and that's why she brought all the artificial snakes home with her which now adorn her walls.

And then there is the Viennese doll—

"Carmel and Daniel Frohman have twins!" exclaimed Mrs. Myers startlingly. But of course she means the other Viennese doll, twin to this blonde. She gave the other doll to Mr. Frohman, who collects dolls as a fad, you know.

Then there is the key to a German castle which is as much as one wants to carry besides one's vanity case, and which stood Carmel and her mother in good stead, over in Munich, when a couple of hold-up men came at them as they were walking down the street in the dusk after purchasing the key at an antique shop. Carmel simply



Blanche Sweet and Ben Lyon in Bob Kane's "The New Commandment."

levelled the key at them like a pistol, and they fled!

We lunched—Carmel, Bessie Love, Pauline Starke and some of the other former Griffith players—in the charming terrace dining place, which has only a couple of canopies between you and the skies, and where the breeze comes in from across the gardens, which is Carmel's favorite luncheon place, because she says it reminds her of Europe.

"I THINK people cry more at weddings of movie people than at any other kind!" whispered Patsy, as she too whipped out her hanky.

They Thought I Was Bluffing



-When I Told Them I Learned Music Without a Teacher

YOU could have heard a pin drop in the room! I had just finished playing Rubinstein's "Melody in F." My friends were actually dumbfounded—they couldn't believe their ears. At last I was the center of attraction instead of a mere onlooker! It was just like a dream come true!

"Why, you didn't know a single thing about music not so long ago, Bob"—"How in the world did you ever do it?" A note of half envy, half admiration unconsciously crept into their voices after they had recovered from the unexpected surprise which I had just furnished. "Yes," said Jim, "what sort of a trick have you played on us—I thought you weren't musically inclined." "Oh, he's been taking lessons for years and has kept it a secret"—followed Betty and Sue in rapid-fire succession. "You can't fool us though, you never learned to play that well without a teacher."

"Well, you're all wrong—every one of you," I replied, chuckling with glee. "I'll admit that a short time ago I didn't know one note of music from another. And as far as special talent goes—well, I never had any. And although I had always longed to be able to play the piano it was more or less of an empty dream. For I just couldn't stand the thought of learning music from a teacher and going through a lot of monotonous scales and exercises. It just went against my grain."

"So I've just contented myself with sitting around envying others who could play—watching them have

all the fun. Until one night last March I was reading a popular magazine and suddenly an announcement caught my eye. It told of a new, easy method of quickly learning music—right in your own home—and without a teacher. At first I laughed, like you folks, I thought that such a thing was a joke. Somehow or other I didn't believe it was possible to learn music by mail. But that announcement set me wondering. So I decided that the only sensible thing to do was to investigate. And—well, you know the rest."

* * *

From the very beginning I was enthusiastic about my wonderful course in music. Each new lesson was better and easier than the last. Everything about them was so simple that a child of eight could understand it. It was great fun—actually as fascinating as learning a new game. And I always played real notes and catchy tunes. No tricks, puzzles or makeshifts of any kind.

Now I can play any piece of music, whether it's a ballad, jazz or classical number. And I never have to refuse when I'm called upon to entertain. No more lonely nights for me. Now my life is just a joyous round of gay parties and admiring friends.

* * *

Play Any Instrument

You, too, can now teach yourself to be an accomplished musician—right at home—in half the usual time through this startling method, which has already shown 350,000 people how to play their favorite instrument. Forget that old-fashioned idea that you need special "talent." Just read the list of instruments in the panel, decide which one you want to play and the U. S. School will do the rest. And bear in mind no matter which instrument you choose, the cost in each case will be the same—just a few cents a day.

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In order to make it clear to you—to show you just how and why it gets results twice as fast as any old-time method—we will send to you upon request an interesting free booklet and a valuable demonstration lesson that will make clear the method by which so many thousands have learned. The method is the same for all instruments.

If you are in earnest about wanting to play your favorite instrument—if you really do want to gain the proficiency in music that will add to your happiness, increase your popularity, and open the way to greater income—ask at once for the free booklet and demonstration lesson. Getting them will cost you nothing and place you under no obligation. Right now we are making a Special Offer to a limited number of new students.

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No previous training necessary to study my way. I start you from the very beginning—yet in four lessons you will begin playing pieces from notes in every key. You don't have to spend years, and hundreds of dollars to learn how to play—you can learn in quarter the time ordinarily required, yet pay only a few cents a lesson. Remember, however—that you can obtain the first two lessons of my course absolutely free—by mailing the coupon at once.

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Please send me, without cost or obligation, your free booklet, "How to Learn Piano or Organ," free sample lessons and full particulars of your method.

Name.....
Address.....



"A Kiss for Cinderella" has the true Barrie charm and Betty Bronson brings her own.

We were attending Wanda Hawley's wedding, and it did seem as if just everybody was weeping. Even the organist had to let one hand loose occasionally to dab at her eyes!

Wanda looked lovely as a Greek Clytie, and as still and white almost. She wore pink georgette over satin, and wore a wide picture hat that gave the effect of a veil due to its two chiffon wings.

"For goodness' sake," exclaims Patsy, who is peeping over my shoulder, "do write the groom's name too!"

He deserves to have his name written at that, as he is a very charming gentleman, to whom Wanda has been engaged for two years. He is Jay Wilkinson, a film company manager, but quite good looking enough to be a star himself.

Lottie Pickford preceded Wanda up to the altar as matron of honor, and, as Lottie herself said, she was shimmying every minute with sheer nervousness! In fact everybody was so nervous that you would have imagined nobody in the party had ever appeared in public before.

Alan Forrest was head usher and looked as handsome as possible.

The wedding breakfast was given at the Hollywood Athletic Club, in a private room, where everybody was as merry as they had been sad in the church.

Alan Forrest professed to have worried for fear that Wanda would powder her nose in the middle of the wedding ceremony!

Lottie said she didn't in the least mind her name being used in connection with this wedding, exclaiming: "I've kept myself in and out of the papers pretty well!"

Harry Hoyt, who had directed Wanda in her last picture, admonished the bridegroom: "In case of divorce, remember the bride reverts back to me!"

Then Harry Hoyt inquired: "Why do people always cry at weddings?" Answering himself, "I suppose it is atavistic!"

Whereupon everybody accused him of advertising "The Lost World!"



Must Men Fear 40?

MEDICAL authorities agree that 65%, or nearly two-thirds, of all men past middle age, are afflicted with a disorder of the prostate gland. Here is the known cause for many of the ailments commonly ascribed to declining years—including aches in back, feet and legs, frequent nightly risings, sciatic pains, nervousness and lack of vitality. But now, science knows that thousands suffer needlessly.

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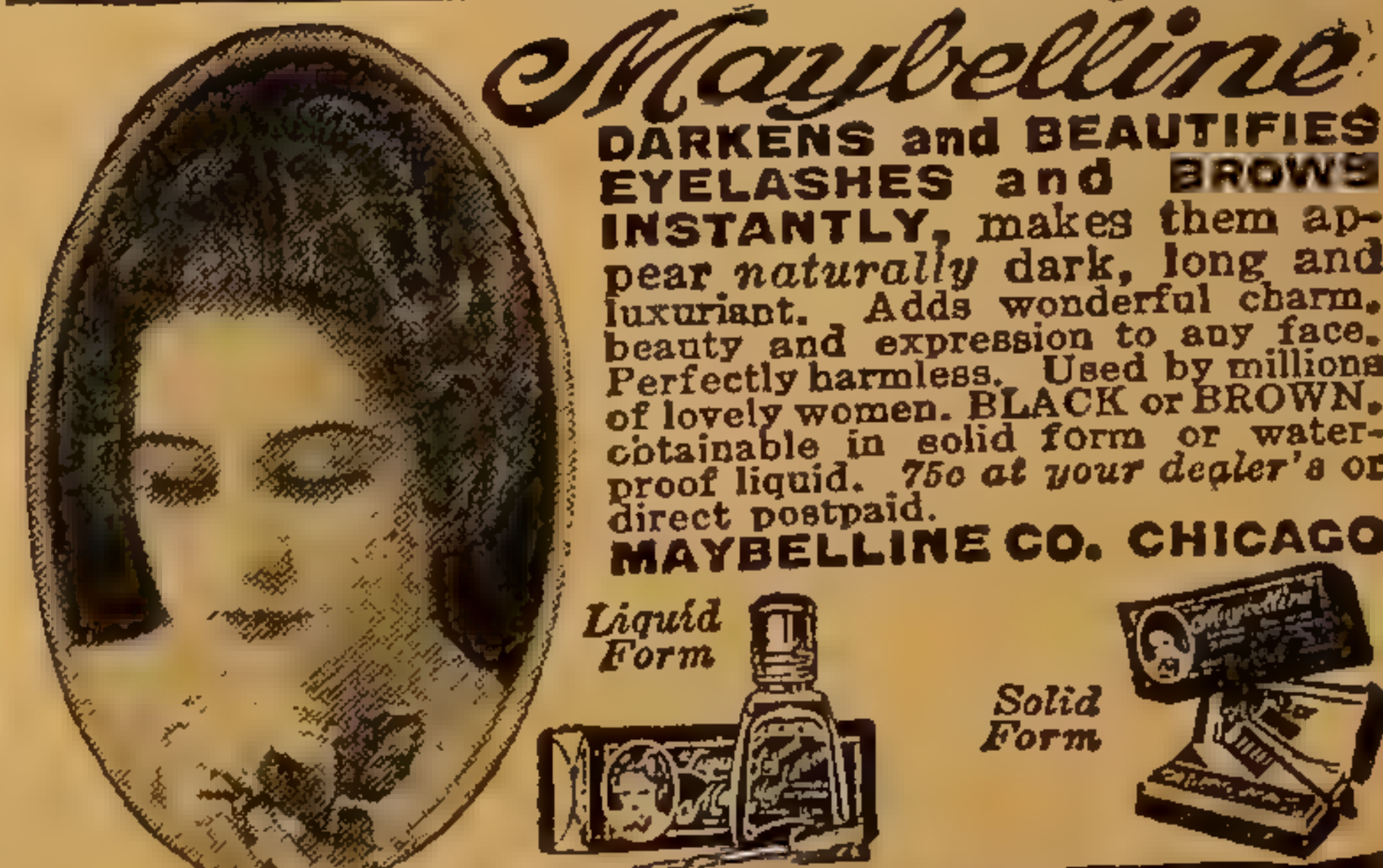
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These are the two most important things in life. No one dare deny it. Yet because love and marriage are delicate subjects—because they are not spoken about in school, or written about in ordinary books—the average person is pitifully ignorant about them.

The natural result of this lack of authentic information is that countless thousands of men and women are going through life securing only a fraction of the joy, pleasure and happiness that is rightfully theirs—while other thousands, because of misinformation, are paying even greater penalties in shattered hopes, crushed illusions, ill health, bitter unhappiness, and ruined lives.

It was to dispel this cloud of ignorance that is wrecking countless lives that Elinor Glyn, famous author of "Three Weeks" and "The Philosophy of Love" has written her latest—and greatest—book, "This Passion Called Love."

"This Passion Called Love" is not a novel. It is a helpful solution of the most perplexing problems of love and marriage, about which most of us know so little. In plain, simple, everyday language it discloses—often with astonishing forcefulness—vital facts about the most important things in life—Love and Marriage!

We are certain that never before have you read any book of more gripping interest, real help and value to you. And it is for this reason that we will gladly send you "This Passion Called Love" for five days entirely at our risk, and without your sending a penny in advance.

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- | | |
|---|---|
| —How a wife can keep her husband in love. | —A warning against grave dangers. |
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| —Mistakes of the honeymoon. | —Fatal mistakes of wives. |
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In your own case—do you know the secret of attracting others? Do you know how to hold another's love and respect? Do you know what "petting" does to a woman? How to control your emotions? How to make passion a beautiful thing, instead of a degrading one? How a wife can keep her husband home nights? How to avoid squabbles?

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Do you know what the modern girl does that disgusts men? The ways in which women can win men's admiration? How to acquire manners that always charm? Why do many women lose their charm at 30 when others are attractive at 50? How can a woman make her husband immune to vamps? What should a husband do if his wife falls in love with another man?

Do you know how to make yourself popular? Are most people eager to enjoy your society—or are you a "wallflower"? How can you make yourself attractive? What are the mistakes many single girls make? What are the mistakes young husbands make? How husbands often kill their wives' love?

In "This Passion Called Love," Elinor Glyn helpfully gives the answer to your most sacred uncertainties about love and marriage. She shows how love may be controlled, to bring lasting happiness. Tells the unmarried girl how to be attractive—the wife how to hold her husband's love. Shows women how to "manage" men, without seeming to. How to attract people you like. How to saturate yourself with love appeal. How to dress to please the opposite sex. She tells men how to keep women in love—warns women about the things that drive desirable men away—explains why most marriages end in indifference, disillusion, or despair. And best of all, she reveals the complete psychology of successful marriage, and gives countless fresh suggestions that should enable all men and women—both married and single—to find the divine happiness of perfect mating and to get more joy out of it than was ever dreamed of!



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Yet for years, her head, as she describes it, "was as bare and shiny as the back of my hand."

When Mrs. Little's hair began to fall, she tried to stop it by using various shampoos, oils and lotions, but her hair continued to come out until she had lost all. She perseveringly continued trying to get new hair. She consulted a specialist but no hair came. Her only hope seemed to be in having a wig.

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BEFORE AFTER

Jetta Makes Her Plans

(Continued from page 21)

ing in that to take exception to.

"And certainly I consider the phrase 'Individual peculiarities' a compliment. Isn't that the essence of being 'different'?"

It was not long ago that there was a big opening of a big film at one of the down-town Los Angeles theatres. To be exact, it was Gloria Swanson in "Madame Sans Gene." To wear Spanish shawls was the fad—and so many stars came with Spanish shawls that they all looked alike and you couldn't remember one from the other. And then came Jetta Goudal, sans shawl but with her head tightly bound by dull silver metal cloth. Striking?

"I refuse to be bound by fashion," Jetta Goudal told me, "because fashion binds and constricts you in a single mold—and I never want to get to a position where I can play only one kind of a rôle. I wear what I choose and pick what fits the particular mood I am in. Certainly any one who wishes to live long in an interpretative art must keep themselves free from 'entangling alliances' in the way of habits of costume and custom."

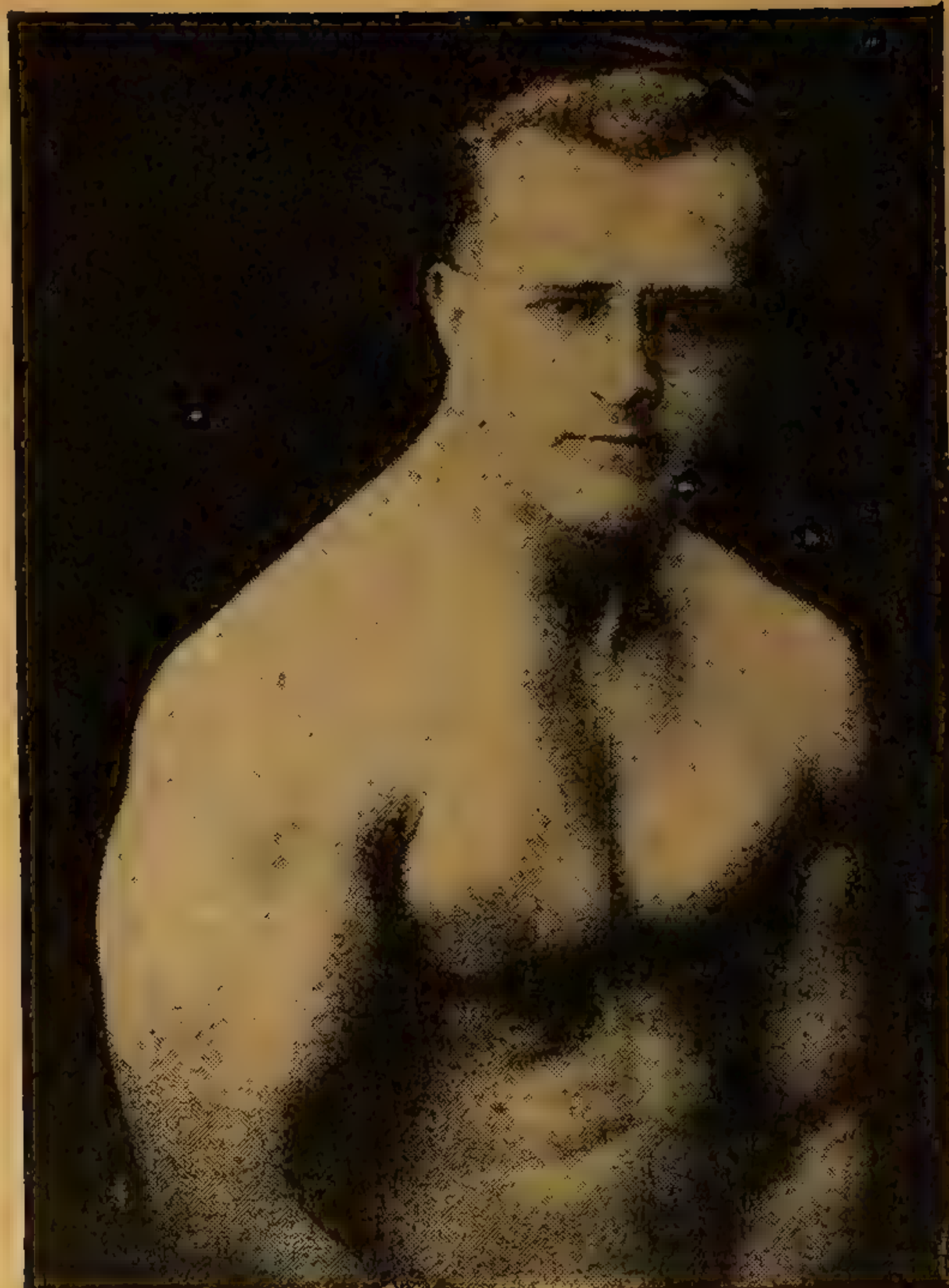
"I've played a little girl in 'Salome of the Tenements,' a tubercular slum wife in 'Timothy's Quest,' a Russian princess in 'The Coming of Amos,' a little Hindoo in 'The Green Goddess' and a combination of 1925 modern wife and 1625 gypsy in 'The Road to Yesterday.' I am proud of that variety and I want to increase it. I have no desire to be 'just a leading woman.' But variety of interpretation only comes when your mind and actions are free. Let them call me temperamental, just so my version of what 'temperament' means continues to induce the critics to insert such words as these in their reviews of my appearances—'She was different, striking!'"



Charles Ray has come back as the whimsical boy "A Little Bit of Broadway."

Jetta Goudal tells me she ran away from home when she was thirteen, her home in Versailles, France, when a lawyer father and a socially conservative mother refused to let her take acting lessons. And likewise she relates quite frankly that she "barnstormed" in France with the first company with whom she could gain an engagement. Her early acting history is interlarded with humorous incidents of troubles in small towns, dingy theatres, slow trains.

"It was in my first few months in New York," she relates, "that I went to a big



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The Muscle Builder

Author of "Muscle Building,"
"Science of Wrestling," "Secrets of Strength,"
"Here's Health," etc.

Kill This Man

There's a devil inside of you. He's trying to kill you. Look out for him! He tells you not to work so hard. What's the use—the boss only piles more work on you. He tells you not to bother with your body. Do you recognize him? Of course you do. He's in us all. He's a murderer of ambition. He's a liar and a fool. Kill Him! If you don't, he will kill you.

Saved

Thank your lucky stars you have another man inside of you. He's the human dynamo. He fills you full of pep and ambition. He keeps you alive—on fire. He urges you on in your daily tasks. He makes you strive for bigger and better things to do. He makes you crave for life and strength. He teaches you that the weak fall by the wayside, but the strong succeed. He shows you that exercise builds live tissue—live tissue is muscle—muscle means strength—strength is power. Power brings success! That's what you want, and gosh darn your old hide, you're going to get it.

Which Man Will It Be?

It's up to you—Set your own future. You want to be the Human Dynamo? Fine! Well, let's get busy. That's where I come in. That's my job. Here's what I'll do for you.

In just 30 days I'll increase your arm one full inch with real live, animated muscle. Yes, and I'll add two inches to your chest in the same time. Pretty good, eh? That's nothing. Now come the works. I'll build up your shoulders. I'll deepen your chest. I'll strengthen your whole body. I'll give you arms and legs like pillars. I'll literally pack muscle up your stomach and down your back. Meanwhile I'll work on those inner muscles surrounding your vital organs. You'll feel the thrill of life shooting up your old back bone and throughout your entire system. You'll feel so full of life, you will shout to the world, "I'm a man and I can prove it."

Sounds good, what? But listen! That isn't all. I'm not just promising these things. I guarantee them! It's a sure bet. Oh boy! Let's ride.

Send for My New Book

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Sallow Complexion

Has your skin that sallow, faded, washed-out appearance? Does it seem dark and "muddy," to lack tone, to be colorless, murky and lifeless?



Sagging Muscles

Are the muscles of your face and neck beginning to sag? Do you see signs of "jowls" and premature ageing?



Blemishes

Are you beginning to think you will never be free from pimples, blackheads, blemishes or enlarged pores? Has your skin begun to lose tone and become rough and coarse? Are you constantly worried as to whether you can get your skin into passable condition for certain dances and parties that you want to go to?



Pouches

Have you pouches beneath the eyes—puffiness at the sides of the chin—flabby bags below the cheeks?



Wrinkles

Are deep lines forming near the nose and corners of the mouth? Little groups of crows-feet at the eyes? Tired lines of worry starting to crease your face?

Which of These Five Skin Worries Hide Your Beauty?

Here are five definite skin worries that make naturally attractive women look commonplace—that make young women look middle-aged and make middle-aged women look old. Which of these five hide YOUR beauty—make you look older than you really are? Read how easy it now is to banish these worries—to regain the natural beauty that lies hidden in your skin.

DO you know why these are trying times for the woman who doesn't bring out and make the most of her natural hidden beauty? Because there are more beautiful women in America today than ever before—and people will make comparisons! And why are there more beautiful women? Because women today don't accept obstacles standing in the way of their attractiveness—any more than men accept obstacles barring their success!

The best knowledge that the scientific world can offer has massed right behind women in

their search. Here, for example, are five dread skin worries which every woman knows can rob her of her true beauty and make her look years older than her real age.

"These five—Blemishes, Sallow Complexion, Sagging Muscles, Wrinkles, and Pouches—rob me of my birthright of youth and loveliness," women say. And now Science has stepped forward and said: "Here, then, is a new and easy way to rid yourself of these five worries—to quickly bring out your hidden beauty!"

If This New Secret Does Not Bring Out Your Skin's Hidden Beauty in 15 Days — Then Pay Nothing!

No matter how blemished your skin may be, how dull and sallow, how spoiled by lines, open pores, sagging muscles or pouches—no matter how many methods you have tried in vain—this new secret either brings out your skin's hidden beauty or costs you nothing!

Practically every woman in America has heard of Susanna Cocroft and of her tremendous health and beauty activities. 600,000 women know from wonderful personal experience. And now this famous woman, in co-operation with other experts, has just developed an easy and radically different way for any woman to recapture the clear, fresh complexion of childhood, free from unsightly sallowness, pimples and blemishes, and the age-signs of sagging muscles, pouches and wrinkles.

The new discovery is entirely different from anything you have ever seen or heard of—taking only three minutes before bedtime and accomplishing its amazing results while you sleep. Knowing that, in spite of the gigantic growth of beauty preparations of all kinds, complexion worries were still prevalent,

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Take a mental inventory right now and see which of these five skin worries are hiding your own beauty and attractiveness. Mail the coupon at once. Read why Susanna Cocroft's new method is guaranteed to end these troubles or cost you nothing whatever. Today it has almost come to a point that if a woman is not attractive—if she looks older than she really is, then it is to some extent due to her own failure to investigate the methods developed to solve these very problems for her. Don't tolerate any of these five worries because of any inaction on your own part. Mail this coupon at once.

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Silph Reducing Gum is not a drug nor a laxative—it contains juice extract of sea plants known for years to possess wonderful reducing properties, but until now it was impossible to obtain sufficient quantities of these plant extracts to supply a public demand. Today a group of scientists have found a way to obtain it and to incorporate it in a delicious, refreshing chewing Gum. When mixed with the gastric juices, through the flow of saliva it eliminates fat forming elements in the system—at the same time it is *great* for stomach or intestinal trouble. The quick and amazing results already obtained with Silph have simply been overwhelming.

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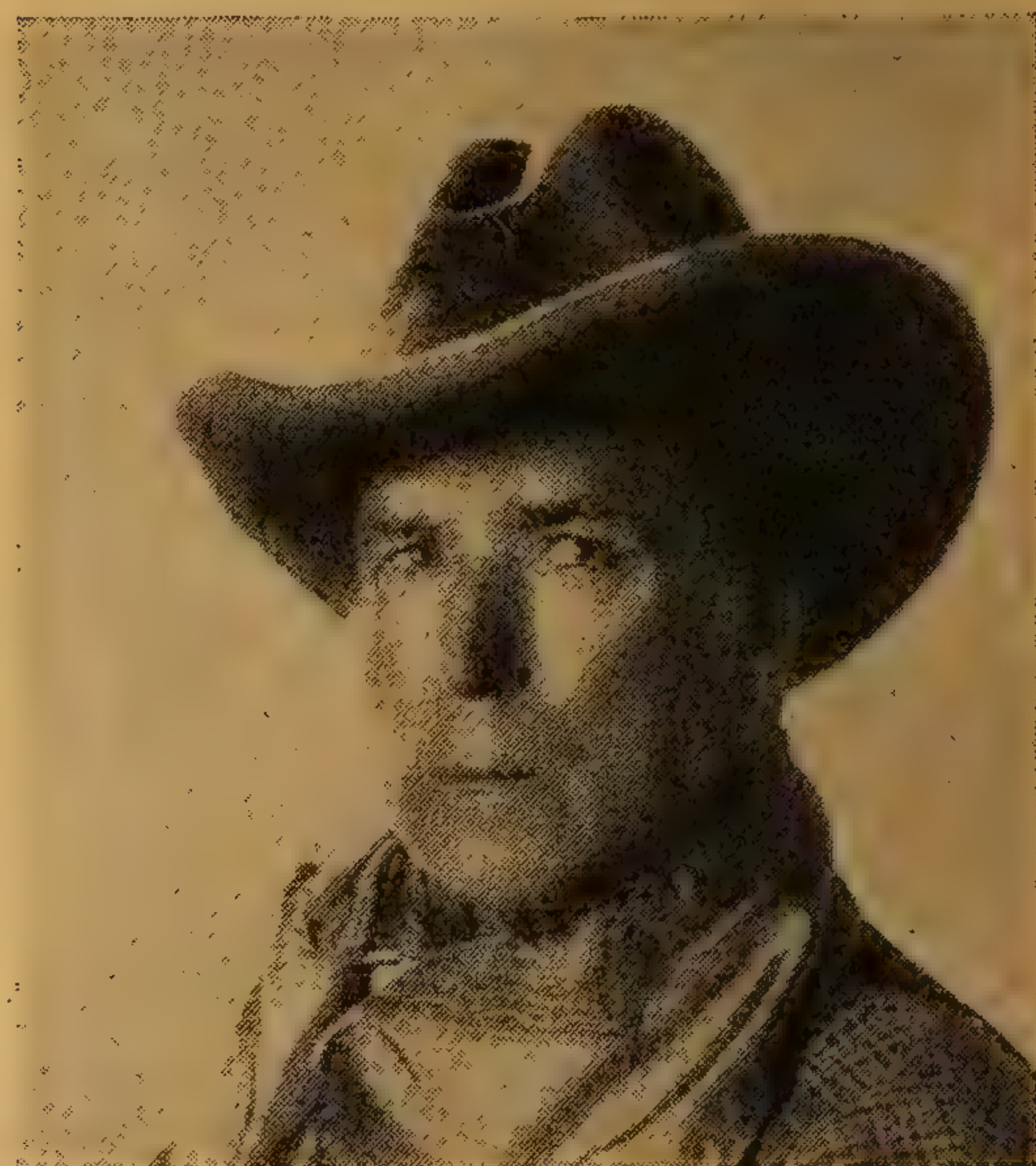
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theatre opening. I dressed very nicely, and I hope differently. I have always felt that assurance, self-confidence, was half the battle—and so perhaps I looked quite important as I swept through the lobby! At any rate, after the theatre I was introduced to a producer. "And," he said, "How do you like the American stage after the 'Comedie Francais'?"

"The war intervened before I had gotten nearly that high—but wasn't it a nice compliment that Jetta Goudal should at least have looked as if born to the Comedie Francais, so to speak?"

The broad smile which accompanied this statement indicated to me that this slim, exotic person mixes a decided sense of humor with her efforts to climb to the top of the film ladder. Yes, Goudal is mercuric, French—when she talks to you she uses her hands, her words trip over



Bill Hart—the schoolboy's delight—wields his two guns again in "Tumbleweeds."

each other so rapidly that her accent makes it difficult to understand her at times. Her eyes dart quickly here and there. But one notices a very significant thing. All of this motion is meaningful—and her feet and waist are always calm. Jetta Goudal is not nervous. She has no habits of wiggling her feet, pulling at a handkerchief, pinching her lips, etc. Her mind apparently works fast, she is constantly vivacious. But one gets the impression that she always knows what she is doing, that she has trained herself out of those nervous habits which so often spoil the complete effect of very charming people.

When I was talking with Cecil de Mille regarding Jetta Goudal, he said a very significant thing.

"Jetta is charming rather than beautiful," he said, "and because she realizes this, she isn't constantly trying to preserve what she considers her beauty. May Providence protect me from too many 'raving beauties.' When some one sends me the 'most beautiful girl in the world' I always get a bit 'gun-shy.' For your too-beautiful girl knows it, and is afraid that if she shows emotion wrinkles will come! She may tell you she will 'emote' for you, but she won't. The subconscious pull is too strong. Jetta Goudal and others like her are fortunate in that they have slain the bugaboo of being afraid of their beauty."

Jetta gave me a peek at her salary check last Wednesday—and, ladies and gentlemen, I'll say that being 'different' pays. If I was handed that much money each week, I'd wear purple pants and a pink tie if I thought that being different was the best way to boost my bank account!

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It's a shame for you to earn \$15 or \$20 or \$30 a week, when in the same six days as an Electrical Expert you could make \$70 to \$200—and do it easier—not work half so hard. Why then remain in the small-pay game, in a line of work that offers no chance, no big promotion, no big income? Fit yourself for a real job in the great electrical industry. I'll show you how.

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**Quick Relief
No Drugs or
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When Hilton Vitamines are added to the diet, the results are often amazing in their rapidity. Within a few days many emaciated, scrawny figures begin to round out—bony angles and ugly hollows disappear. In a natural manner your weight quickly becomes what it should be according to your height. The flabby, useless tissues which are now a handicap become firm flesh and muscle—rich, red blood is produced—tasks now wearisome are quickly done because the food you eat is converted into energy.

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☞ The girls who were selected for the free scholarships in the Albertina Rasch Dance Classes cannot be announced until next month. At that time we hope to show photographs of the girls in their new ballet costumes.

Location Love

(Continued from page 16)

gone from Manaus, launching further up the Amazon with Marjorie Mayne and Frank Tallion, whom I'd brought from New York as leads, and young Jimmy Warburton, who also had joined me in New York, more as a grip than anything else although he had learned the camera since. He wanted to get to South America the worst way, and with my outfit he certainly got his wish. That night he was stowing equipment aboard the prau I'd hired to follow us upstream, but I'd overlooked him until I drove to the river. Prau and launch lay at different docks, and Jimmy was no more than a moving lump a hundred yards away when I boarded the launch.

It was cooler here, a place where that waiter's shrug might be forgotten. She had gone. Where? Where could any woman go from here? A shape, wavering from nowhere to the dock's edge, answered my doubts.

Ugly suckings and sloppings of water drowned all sound; against purple darkness, this shadow was neither man nor woman, and presently it lost height. A flash of inspiration put me ashore with one leap, running as that form grew less and less. What I grabbed was the woman's hand.

Going where? Without courage to plunge—yes, that was it; in all her life she had lacked courage to plunge for the one great happiness lest it should become the one great despair—she was crawling down a dock-pile to let herself sink into mud. Somehow she climbed back then, but, guiding her aboard the launch, she still could have been a shadow. Her arm felt like fluid, not flesh. For a long time she sat in a deck chair, swaying backwards and forwards oblivious to her surroundings until she gripped the wicker sides.

"No luck," she whispered—in English, not Portuguese. No wonder her whisper fairly echoed. Peering, she brought me gradually into focus. "You're the American from the Cabaret Bizarre. . . . I'm sorry to meet you. . . . I'm sorry to meet any one from home."

Nothing but my name stumbled out. Hers was Julie Kinane, she said, but remained silent as to her history, which undoubtedly contained several thousand miles of South American geography, too, from Buenos Aires to Sao Paulo, Rio de Janeiro and Manaus as cantina flotsam drifts. A lighted lamp changed that history as much as her face was changed. White, cameo-clear, her features shone, melted though they were with weariness. The yellows, greens, purples and reds had been night-shades; they were make-up; and their removal presented this significance. She had wished to die clean; but more than her face, Julie Kinane had unmasked her heart. . . .

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You have no idea how much your bob can be improved with the "tiny tint" Golden Glint Shampoo will give it. If you want a bob like that I have in mind, buy a package and see for yourself. At all drug stores, or send 25¢ direct to J.W. Kobi Co., 662 Rainier Ave., Seattle, Wn.

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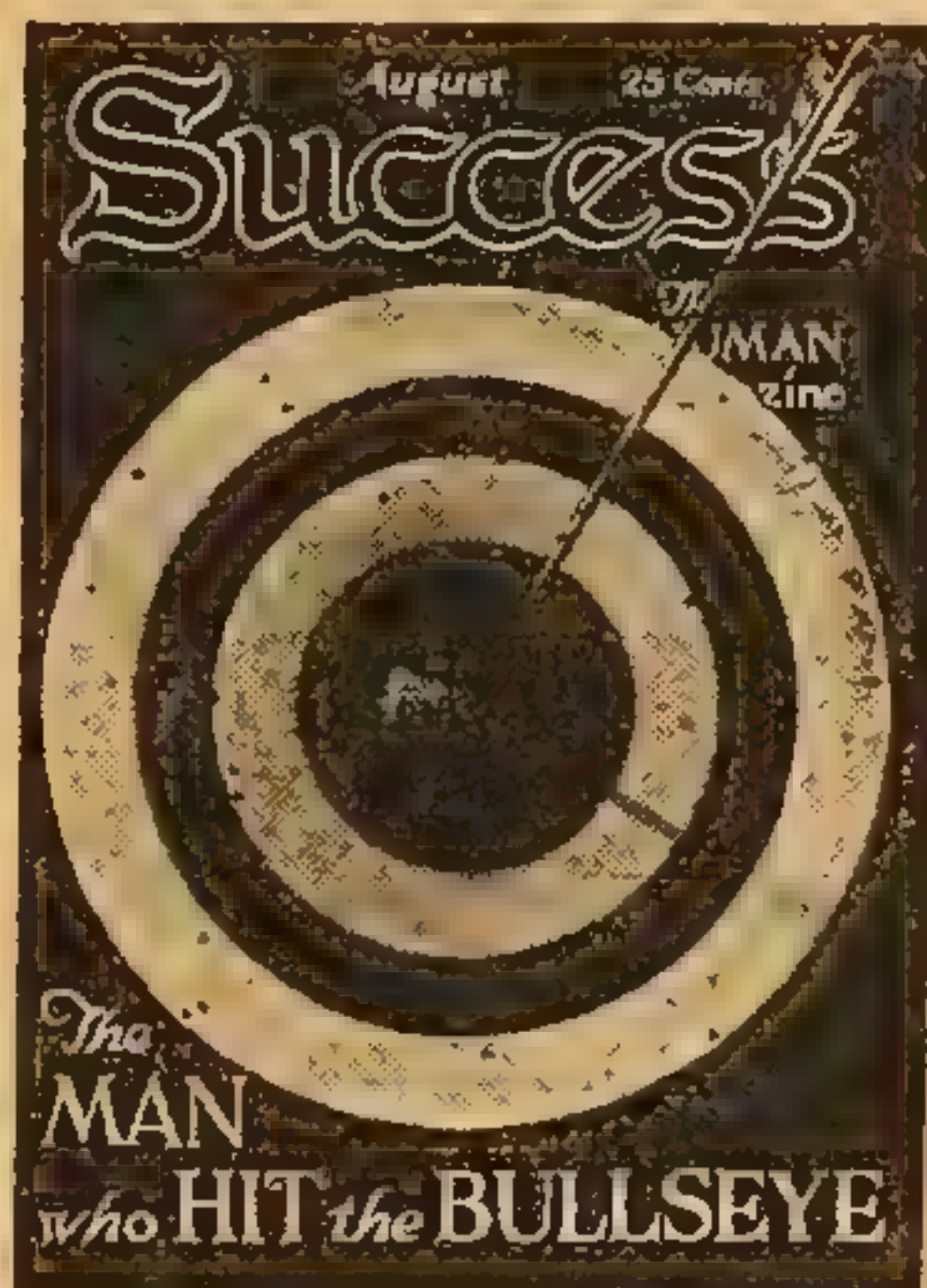


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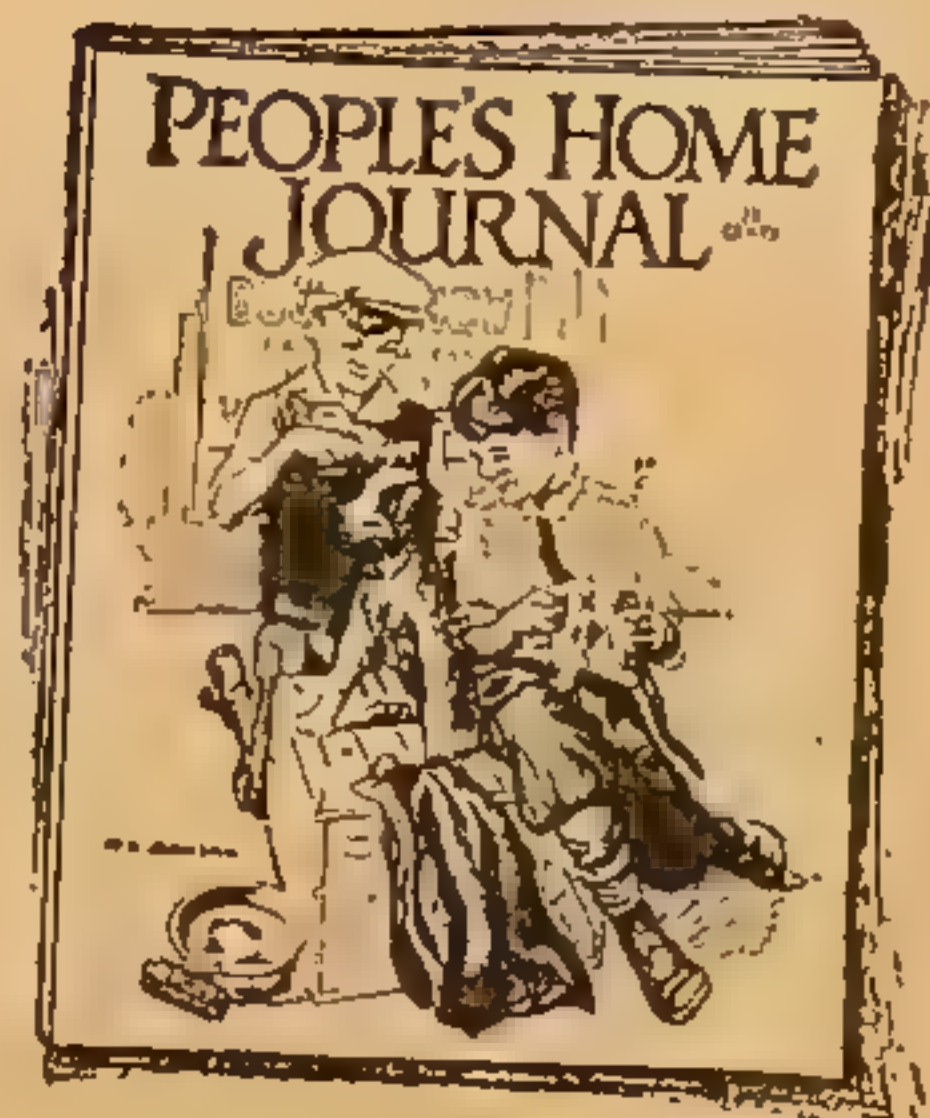
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SCALP TREATMENT



Billie Dove and Jack Holt in a scene from "The Ancient Highway." They appear to have skidded into an adjacent ditch.

WHEN we sailed next day, she accompanied us. To nobody would I explain her presence beyond that she had joined our troupe for some minor part. In fact, Julie had become inexplicable to me, unless I might believe she really had died, sunken in mud, and was reborn. Watching her chattering with Jimmy Warburton, other impressions followed. She assumed the color of her surroundings. Men influenced her, too; she mirrored them. As the launch moved upstream, visible eagerness grew in Warburton so that his glance leaped ahead, always around the next bend. By-and-by Julie did the same—only she seemed to regard each curve as if it were tomorrow. The river twisted, banks jutted and looked impassable, yet we sailed around and left them behind.

Yes, it was good to watch Julie and Warburton, two human creatures drawn together by the mighty Amazon, knowing nothing of each other and not caring. Sunset—wide orange bolts of flame—played upon them; the river was molten and along misty banks caymen lumbered lazily in search of the day's last meal. Launch and prau tied up at a native landing-stage. After dinner I sat alone, listening to the distant beat of tom-toms and mysterious croonings of the stream, when Frank Tallion—I've mentioned Tallion—dropped into the chair beside me.

"Who's this fellow Warburton?" he demanded. Obviously his question cloaked another concerning Julie. At that, Tallion might well have asked; for, during the two months of our voyage from New York, Warburton had told little. Adventure, romance, color are youth's common quest; but at twenty-five some deeper motive turned Warburton into the lost regions. Never a hut showed along the banks, but he surveyed it through binoculars; and in Manaos he had scanned faces in crowds as a beach-comber picks over driftwood which each new surf washes up.

"He's developed a crush on this Julie mighty sudden," Tallion commented again. His eyes caught stray lights and were greedy. A common type, Tallion, with Broadway pallor on his cheeks that never tanned. Because I can afford little in salaries—seventy-five or a hundred dollars at most—I cannot pick and choose my actors, however. Those two men made a contrast; Tallion handsome in a white unhealthy way that screens well, Warburton happily

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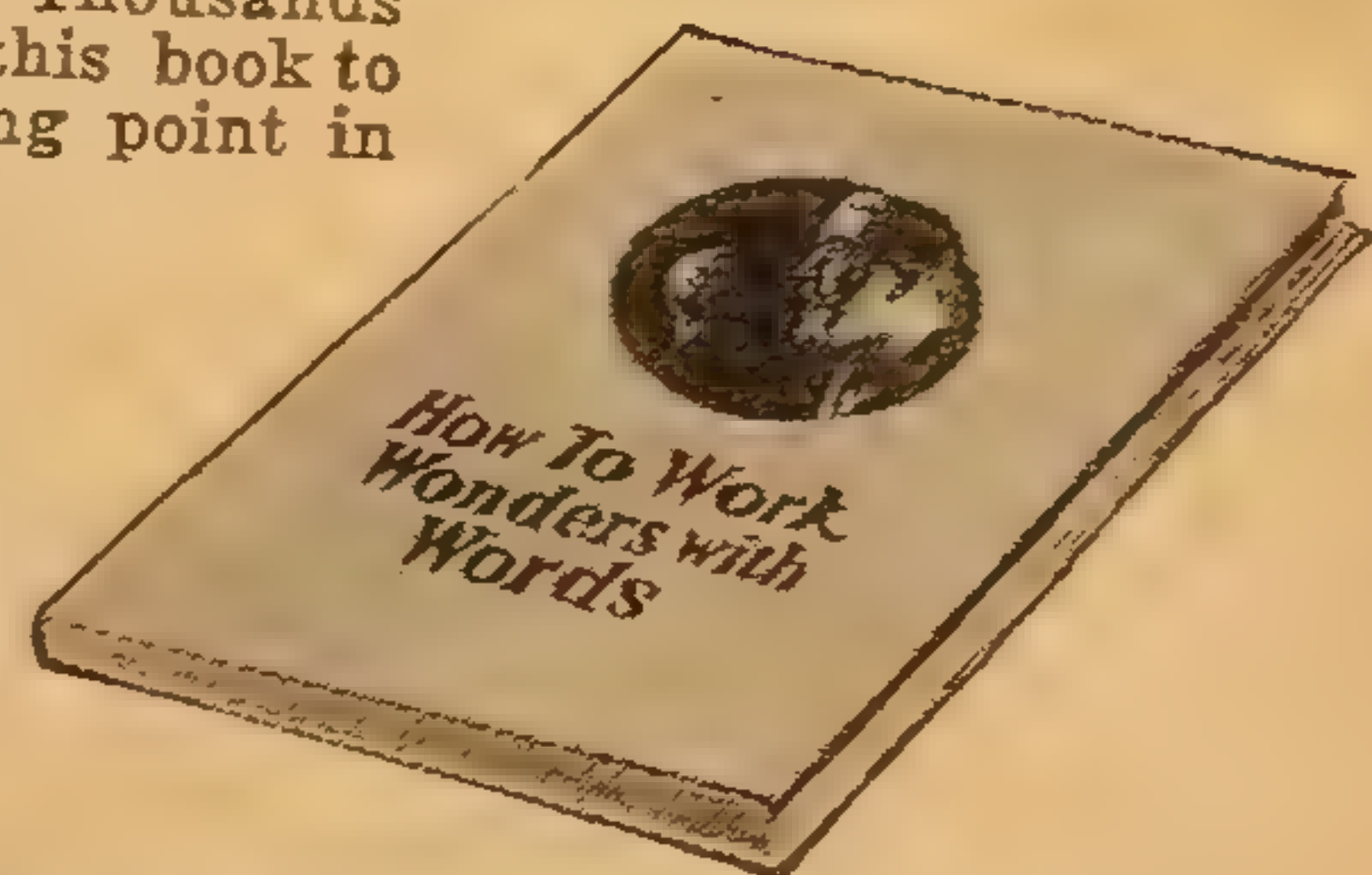
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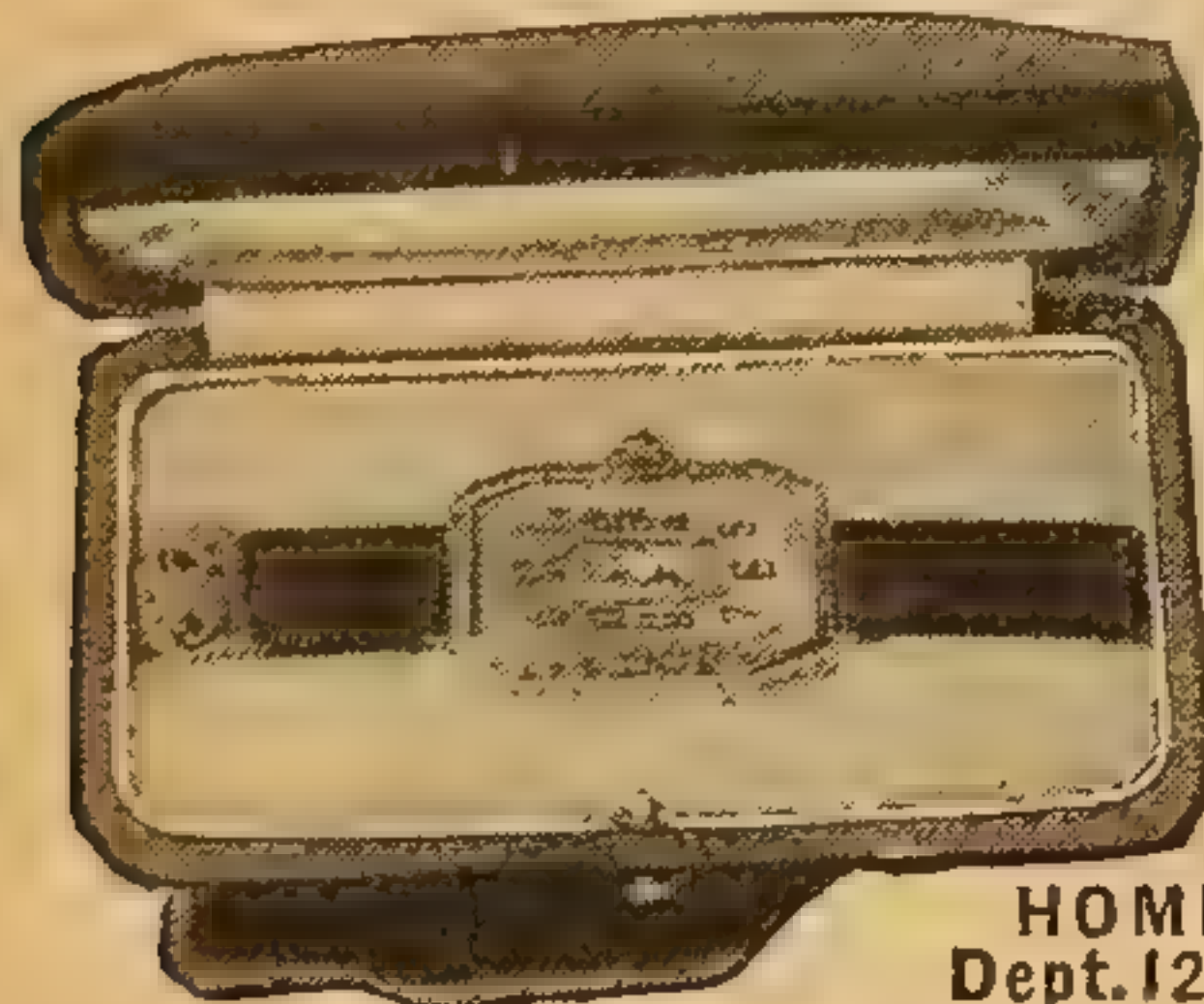
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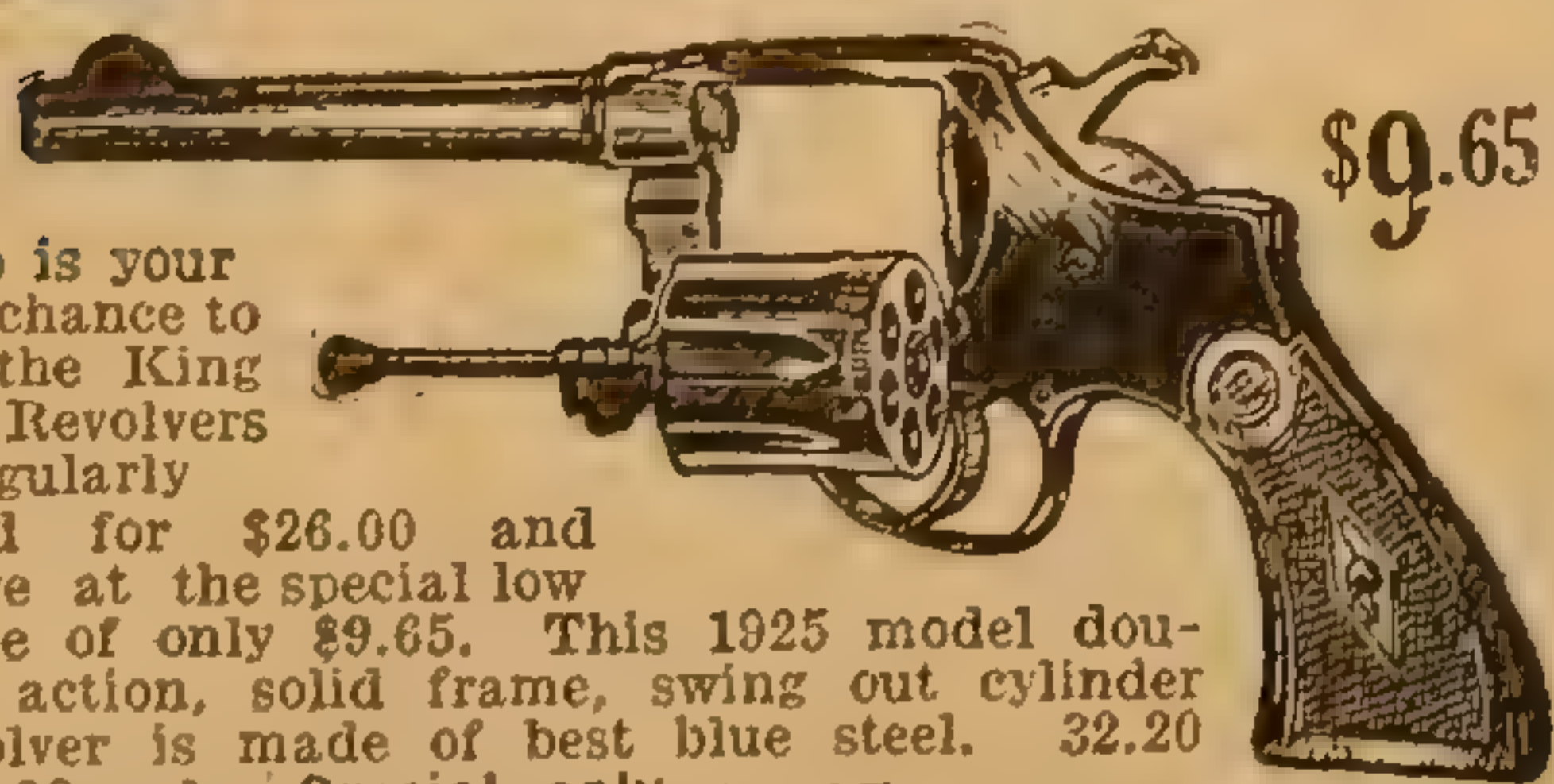
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irregular of features, wholesome, and completely a man.

Tallion grew confidential. "Say, what's the real story behind Julie being with us?"

"What's the story behind your being with us? You were engaged for the picture, that's all. So was she."

My voice must have reached Julie, who sat beside Warburton forward. Quite a long time afterwards, when I'd forgotten Tallion's curiosity altogether, she dawdled past and murmured, "Thank you, Mr. Sands."

Two days later we reached our first location and commenced work. The script required a native girl, but so far inland the natives, while picturesque, were unbeautiful. Moreover they were camera-shy, as most natives are, and to have trained one would have taken too long. Julie found the solution; to make the character a half-caste and let her take the role, the half-caste sweetheart of Frank Tallion. But for that suggestion she might never have been in the picture at all. Despite her hopes, there would have been no part for her. Frankly I brought her along as a man adopts a wounded animal and cares for it.

There is an oil the natives use to polish their skins. On white flesh it shows light brown. With grease-paint she copied that hue. I have said that she took on the color of her surroundings. Two pictures had I beheld already: Julie Kinane painted as a cantina; the truer Julie Kinane who possessed Jimmy Warburton and held him mute—for Jimmy restrained words as if he were afraid to speak and, believing himself unobserved, often stared far into night and early morning like a man tautly sustaining the burden of his conscience.

Now this Julie Kinane amazed me. Catching the color of her role, imbuing it with her deeper hope, she defied the immensities of skies and jungles to render her puny as the others were. A red bandanna tied about her hair, large brass ear-rings, amulets, a brightly patterned native dress half-concealing, half-revealing her body, she threw herself into the lens and drew the whole pageant of the jungle with her. Tallion stood beside the camera that Jimmy was operating.

"She's got it," he said, then, very slowly; "she's got me, too."

Warburton's jaws set grimly, that was all. He continued to gaze at Julie, who looked unreal to him. She struck a barbaric note. These were days when Julie Kinane acted out her happiness and often asked me,

"When we go back, do you think I'll have a chance—in New York or Hollywood, I mean?"

Superb and grotesque! Hemmed by Brazilian wilderness here was this girl fighting for a chance five thousand miles away. What could I answer? Distance destroys a man's perspective. The sheer crudity of our conditions, the blaze of our backgrounds, the drab mediocrity of other players thrust her out in relief here. But New York—Hollywood? I had created her problem; I could not solve it. Nevertheless she lived on that adventurous crest that carried us miles upstream day by day, from location to location; and the further we went from civilization the firmer her mind set upon our return. The end came suddenly, one day after Warburton had set out with the prau for Manaos. We needed supplies and possibly three weeks would elapse before Jimmy overtook us. Perhaps Tallion understood that her hope put Julie beyond him; he may have guessed how she had come to Manaos; for details were only such as she chose to give—and she gave few. We were shooting that day, and Tallion had kissed her. The merest re-



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straint stiffened her and when the scene was finished her eyes smouldered at him.

"You're fair enough out here where anything goes," Tallion jibed, "but back home you won't stand a chance."

I swear it destroyed her, that taunting breath of Broadway.

Although I did not realize so then, for all work ceased pending Jimmy's return, Julie Kinane had made her last scene...

THE lay-off gave us time to look about. Low hills encircled a village of huts. East, west, north and south the horizon was jungle, broken here and there by lonely sentinels of bamboos over which the moon swam low and flat, morning clouds came blundering, all painted crazily; and the end of each day filled the valley like a cup of



Carmel Myers has the eyes that lure. They always go with little fingers like that.

misty wine. Time followed that sequence. Days began with nights. Nights throbbed through us. They were immeasurable; they smothered all memories of the outer world. We lay beneath them so close to earth that its pulse drummed in our ears, our nerves strained and nearly snapped, and our instincts skittered into the jungle which was older than instinct. No place for a white man to stay long—and sane.

On such a night a figure wavered through the glare beyond our mess-tent where we sat after dinner. He squinted and we gaped. For one thing he was white. Age withered his jaws and throat; he was arrayed in clothes whose style must have been twenty years old; and there he stood, all of sixty, chuckling and reaching out a bony hand of welcome.

"I've heard Yankee voices around the valley for two days now, but I figured my ears were playing tricks," he said cheerfully. "Guess you're the movie-folk who are supposed to be coming this way. Native telegraph, you know. You feel things here without hearing them. I used to see movies in Rio de Janeiro long time ago. Got dressed to meet you. Always wear my New York styles for fiestas. Mighty hot, though; mighty hot. Me, I dress like a native most of the time." He rattled this off, bowled clear through our astonishment, and was one of us.

Tallion was pleased to affect a scientific interest in him. "Would you say it lived, in a house or a museum?" he asked me. "Better take it back to Broadway, Sands, for a freak lobby display."

The old fellow nodded complacently. "You'll hear about me sometime when you



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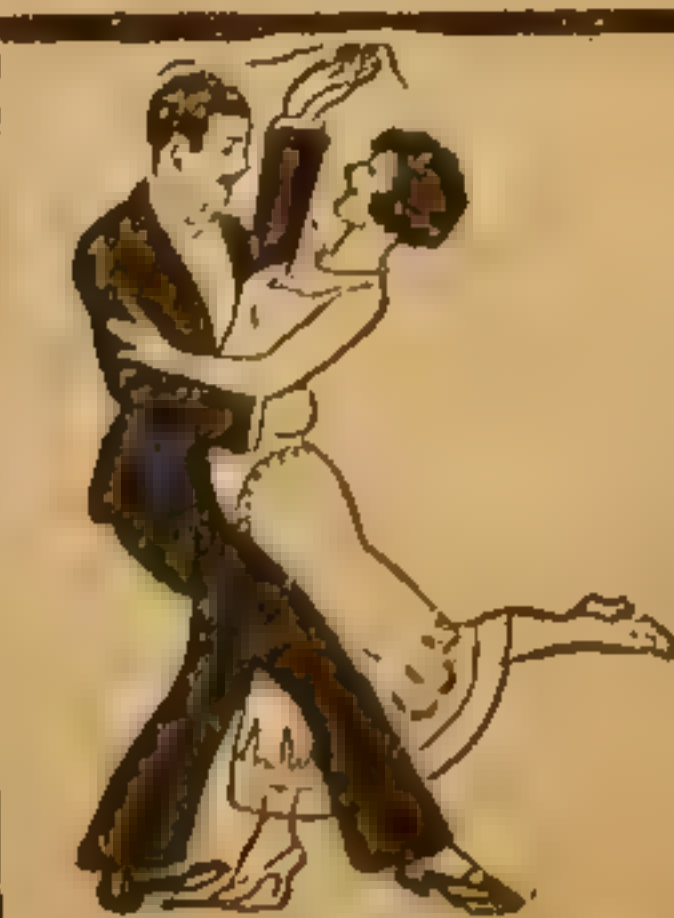
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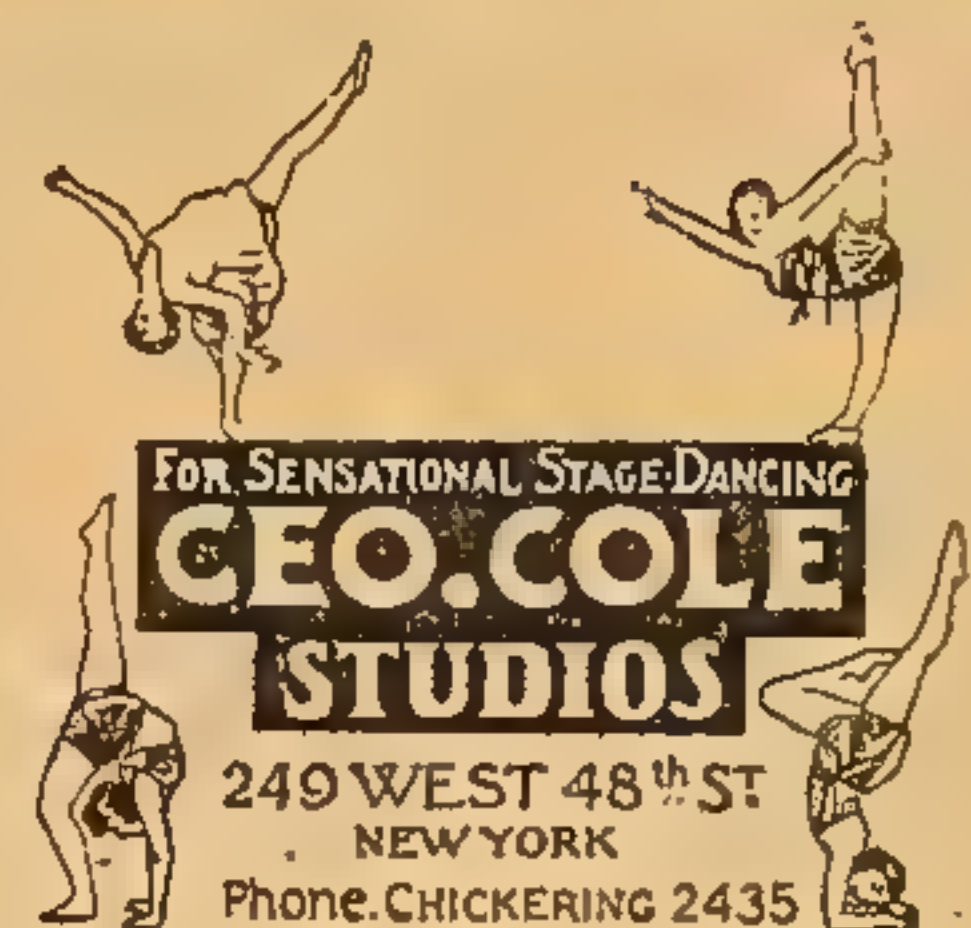
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go back; pretty soon now. When my carriage drives up with two footmen and six white horses—six horses, mind you—no, there won't be another carriage like mine. Twenty years since I've been there . . . twenty years." Mumbling, he stared into night where, conceivably, his carriage and six horses went spanking by. His eyes were empty but splendid visions peopled his mind. "My name's—" Pausing he searched for his name. "Often forget it; no reason why I should remember it." Then he proceeded as a man accustomed to talk to himself talks of himself—in intermittent spans of soliloquy. Out west he would have been called a desert rat and his story ordinary enough; but here it carried drama and pathos of a kind. Fabu-



"The Eagle" himself, Rudolph Valentino and SCREENLAND's favorite, Vilma Banky.

lous tales and futile trails pretty well summed him up. He had fossicked gold along the Andes, trekked over the Pampas, mined in Minaes Geraes until years and circumstances marooned him here.

"But pretty soon now I'll be going home," he said softly. "Carriage and six horses—the finest in New York." He had not reckoned the flight of time. Allowing no change in the city he remembered, he babbled of people, cafes, theatres and scenes lost in the silt of years.

Tallion laughed. "How do you expect to get there?"

What the other took from his pocket and set upon the table appeared at first to be merely a piece of quartz, smooth and irregular as a pebble. The lamp shone yellowly on it, yet from its cloudy crust a faint blue nimbus arose. "When that diamond's cut, it will weigh forty carats," he chuckled. "I know stones. It's first-water and flawless."

Tallion drew a long breath and whistled softly. Simultaneously two hands reached for the diamond. Tallion's and Julie Kinane's. The man touched it first. It lay in his palm and must have burned, for his lips twisted, his teeth sunk into them, and he murmured, "Forty carats," with his mind revolving around what that diamond would buy.

"I grubbed it out of the mud near my fazenda back there in the woods," the old man went on, regardless of him. "Where there's one there might be two. Big stones run into pairs. And when I've found the second I'm going home. Me and my kid will—" he finished abruptly.

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"So you've got a kid?" Tallion prompted, but received no answer.

All evening the diamond lay there; its glitter increased because our imaginations spun; then without warning Julie Kinane slipped away. On another occasion Tallion would have followed her. Now, however, he pretended to maintain a conversation but stole glances at the stone until the exile returned it to his pocket and hobbled up the narrow trail to his house. Even then Tallion gazed at the spot where it had been. For hours afterwards I sat thoughtfully outside my tent.

Life runs in cycles; events happen twice, perhaps not exactly in the same way, but each new picture bears a resemblance to one that has gone before. And Julie Kinane, who drifted across the clearing, differed little from the girl who had poised at the Manaos dock.

"Do you believe what Tallion said is right? That I'll have no chance in America?" Hitherto she had accepted that jibe as true beyond question.

"There's always a chance."

Wind stirred the groves to a phantasm of laughter. She winced and was silent.

"Why did you let Jimmy go away?" Her question accused me. I had surrendered her to Tallion's influence.

"You love Jimmy?"

"Have I the right to love anybody? He never speaks. . . . Perhaps he knows."

"Perhaps he hasn't the right to speak. He'll be back in two weeks, Julie."

She shivered. The jungle coiled closer around us. "Two weeks more of this," she whispered, fearful of herself, and turned her thoughts loose.

Thereafter, more by night than by day, the diamond haunted her. Mentally she saw it cut and polished, its gleam lighting two futures. But one became as despairing as the past when her face had flickered among brighter faces at the Cabaret Bizarre. Studios, thousands crowding her into insignificance; the extra-line, its little hopes and big frustrations. A mere chance . . . No! Julie had trailed too many visions of happiness into disillusionment. But the diamond was no vision. Possessing it, she would also grasp the visible future.

Sometimes the old fellow wandered among us. The Amazon swept down to the sea, and his eyes followed its bends. "She flows. She flows home for me," he said. Almost a sob escaped Julie; but she often sobbed in her tent, crying for Jimmy Warburton to return; then she would rush out and bury herself in night.

As for Tallion, I learned how he also prowled the jungle to reconnoiter around the old man's house—a dim silhouette, with orange squares to mark windows and doors. The huts of his camaradas, his servants, bordered the clearing, and indigo shadows of trees patterned weird arabesques, all swaying with the wind. Eeriness stripped Tallion of courage, his hair rose on end, he wanted to run; nevertheless he stood fascinated by what the house contained and drove his mind to plan. Something brushed him and he jumped to concealment.

A girl moved by with gliding native step, her body bare save for a loin cloth about her waist, and her skin—by the brief glimpse as she entered the house—neither white, nor black, but lightly brown.

"A half-caste," Tallion discovered; "that must be the kid he was talking about. Daughter, eh?" Dodging from shadow to shadow across the clearing, another glimpse rewarded him as the girl passed the door once more, too quickly to reveal her face.



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Not one line of form was lost, however. "That's his kid," muttered Tallion.

How did I learn these things? The jungle laid bare our instincts. We were near the earth, so we felt and heard the strain of human emotions, and sight was the least necessary of our faculties. Only Julie Kinane remained inscrutable.

How many times Tallion ventured to that house I knew; how he watched for the half-caste girl and conjured his desires from momentary glimpses; how once he sprang upon her in darkness, grasped her arm but was tripped and eluded—I knew all this, although Tallion made no mention of her. Each day he brooded at me, unable to understand these revelations. He tried to blind himself to my knowledge. He wished to see nothing of what he could readily have observed in me. I had been alone with men before; he had not. I could afford to laugh, imagining myself an omnipotence able at any time to intervene, while he hid himself, and by that very fact defeated himself. Surveillance made him afraid to act.

Then malaria struck me powerless.

The rest joins together queerly like the threads of my delirium. I disbelieved it, yet in the end it was true.

TOM-TOMS, which had beaten while natives danced around the glow of many fires, were silent and the village slept. The one moving figure was Tallion who passed and repassed from store to launch, putting supplies aboard. That done, he made his way towards the fazenda, tiptoed across the verandah and, once inside, listened to the wheezy breathing of the man who had forgotten his name. Tallion was prepared. Spying each night, he had seen the diamond cached. He lifted mats, a bamboo beam, and possessed it. A rustle startled him; just the tail of his eye caught a movement that was the elusive half-caste gliding out and across the clearing. Tallion leaped. But the girl was receding into distance. Panic took him and he ran, his ears keen for the first alarm. Still there was no sound; no pursuit save his own steps. Only when he had reached the launch, cast off and set the motor whirring gently, did Tallion feel secure. Beneath his coat he rubbed the diamond and looked back for the last time. Already the river sang by his bow.

Again the rustle startled him. "Who's that?" He pried out a form, and his jaw fell wider. "Daughter! Her! His kid!" Thrusting forward the lamp so that he saw her face, she was Julie Kinane.

"Keep going," she said. "Faster!"

And all Tallion's questions were unuttered.

"We planned it simultaneously," Julie smiled.

"But I got it and I'm not halving it," Tallion retorted.

Drawing a rug about herself, Julie commenced to remove brown stain from her arm. "He has no daughter. I pretended to be his camarada, one of the native girls who were his servants. Dim lights got me by; he couldn't tell the difference. You were right though, Mr. Tallion. I'm fair enough here where anything goes, but back home I won't stand a chance. I don't need a chance," she added tightly. "I've got it."

There was no fathoming her. Tallion fumbled his loot again and a warmth glowed through him.

"How far do you expect to go?" he demanded.

"To New York as soon as I can leave Manaos."

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Jackie Coogan in his new picture "Old Clothes," with some Irish confetti.

Her laugh peeled down the silent Amazon. Banks crept out and the launch crept by them, huts stood on spindly legs, the river narrowed and broadened and the far reaches were deep blue obscurities through which, at the end of a strange hour, one light appeared.

"There's the prau—Warburton coming back. It's a pity you can't stop to say good-bye to Jimmy," Tallion derided her.

But they did. They stopped, even more swiftly than Julie's lips ceased to smile and became an inexplicable line. Jimmy Warburton never was clear as to how it happened. A flash, that was all. But eager for Julie, working his boatmen by night, his bows loomed suddenly above a launch, with a woman holding the tiller hard over, and a man slowly rising from where he had been flung down. The launch shored into mud.

It was Jimmy Warburton who also heard this, without properly understanding, as Julie Kinane unwound from a fold of her sarong her big chance, first-water and flawless, and let the diamond lie blue in Warburton's palm. "I took it before Tallion could; he planned to steal it, and to beat him I roamed around the fazenda at night dressed like a native girl. I watched him when he did not think I saw. The old man was like me, Jimmy, waiting to go home; and I wanted him to have his happiness. Tonight I changed the diamond for a pebble because I knew Tallion was coming. But when I held the diamond myself—forty carats of happiness—oh, Jimmy, I didn't want to let it go. I've been down in the mud where that diamond came from. And look, there's Tallion tossing his pebble away—back to the mud—useless—Jimmy, don't let me—" She was crying in his arms, and they were tight about her.

THE lights came on in the projection-room and Sands' voice bantered: "It's movie-stuff. If I filmed it, you wouldn't believe it. What's more, I saw Jimmy Warburton meet that old man without a name—he'd come a long way to find his father and he'd been tongue-tied because he was scared of what he might find. Yes, just movie-stuff; but the farther you travel the truer you find it. . . . No, I don't film that kind of story," he added with the defiant ring of a man who regrets he has revealed something close to his heart. No word of Sands' betrayed it, but the distances of his eyes hinted that he also loved Julie Kinane, the diamond in the mud.

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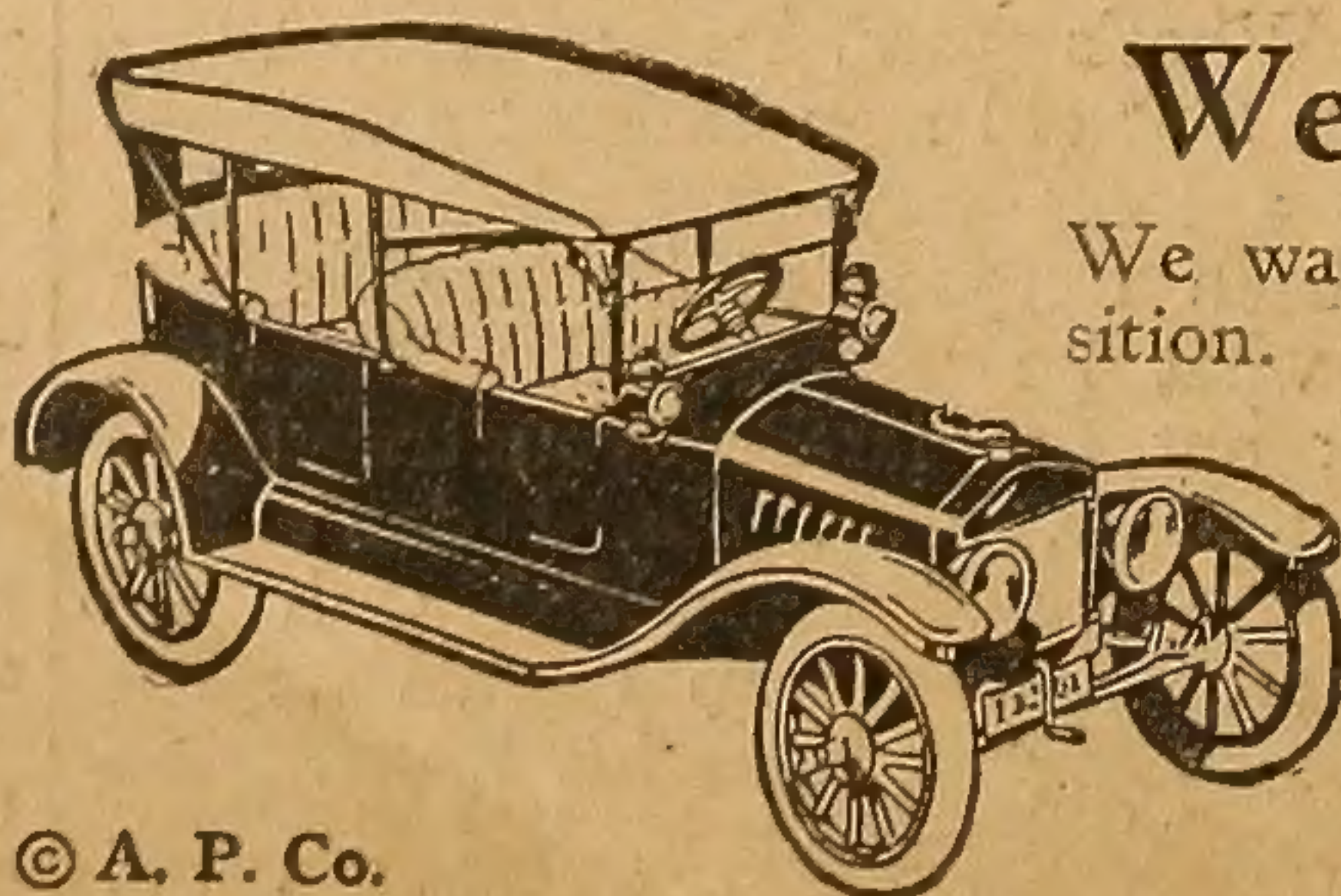
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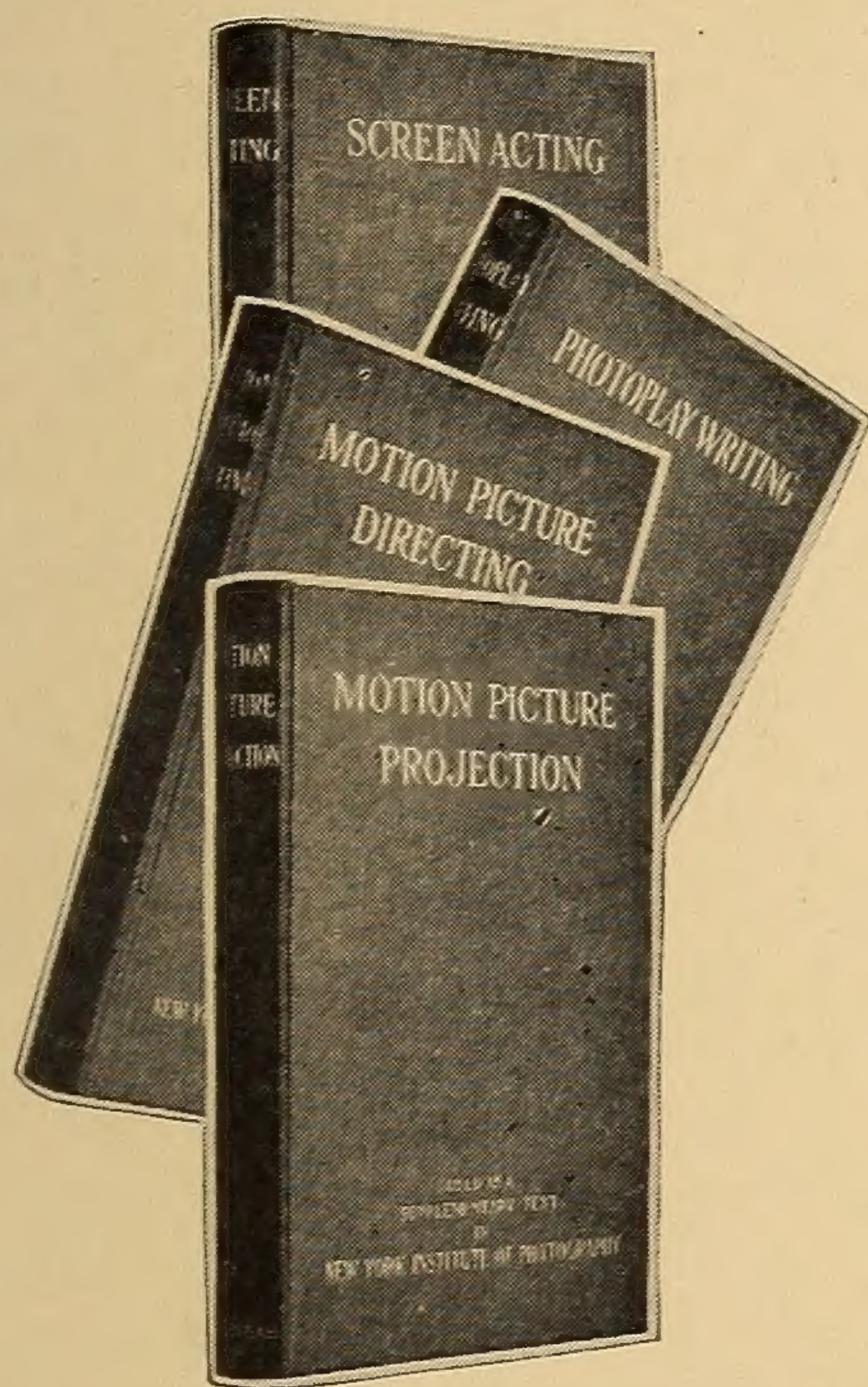
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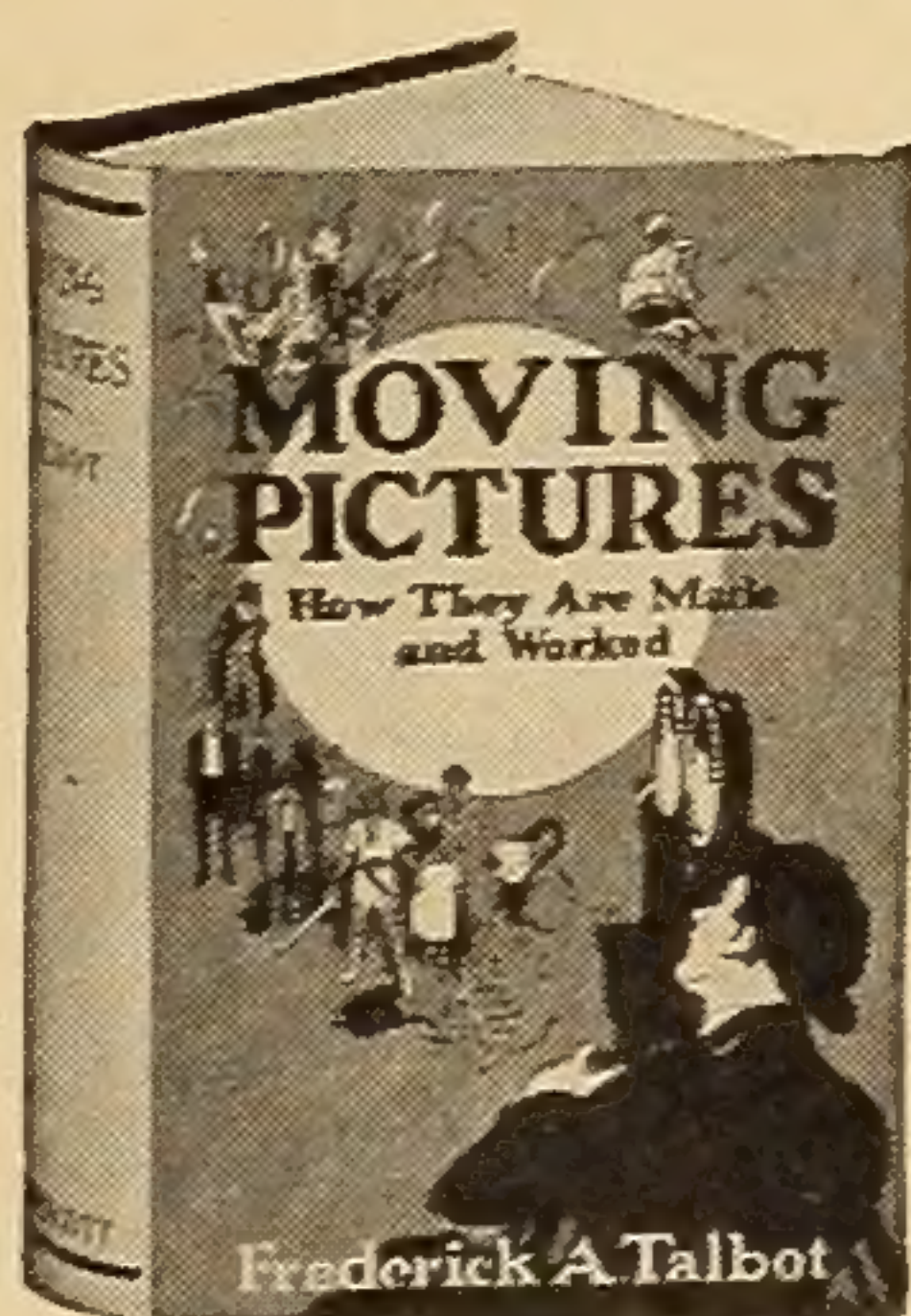
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